

# American Art News

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## A REMARKABLE CONCIDENCE.

Mr. H. Van Slochem, who arrived from Amsterdam last week, tells of a most remarkable happening at his Gallery, No. 477 Fifth Ave. In a narrow entrance hallway, leading from the outer Hall to the Gallery, and which is closed up during Mr. Van Slochem's long Summer absences in Europe, there have hung and hang a number of framed photographs of some of the important and valuable Old Masters, which he has sold, the past few years, to such prominent American collectors as Messrs. J. G. Johnson, Benjamin Altman, Sir William Van Horne and others. Among these was a photograph of a fine Van Orley, a "Virgin and Child," sold to the late Mr. Altman and now in the collection bequeathed to the Metropolitan Museum.

When Mr. Van Slochem, last week, unlocked the doors of this hallway, not entered during his absence, he started with surprise, for on the floor, fallen from its nail, and face downwards, with shattered glass, lay one photograph only—that of the Van Orley sold to the recently dead Mr. Altman. This is a true story!

## TIFFANY MEN'L WINDOW

A memorial window of great beauty has recently been installed in St. Stephen's Church Phila. The window is square, and of one opening, picturing the Saviour standing in a field of lilies, in the act of blessing two children. One, a babe, is held in His arms, while the other stands at His side looking up into His face with implicit faith. A large tree is shown at the left and beautiful foliage at the right. The coloring throughout is soft and cool and harmonizes perfectly with a companion window of "Christ and Nicodemus," which was erected some time ago. The Tiffany Studios of New York designed and executed the memorial.

At the base of the window appears the following dedicatory inscription: To the Glory of God and in Loving Memory of

James Matthew Arrison  
James Maurice Arrison  
Charles Eugene Arrison  
William Ernst Arrison

## ASTOR MEMORIAL WINDOW.

The widow of Col John Jacob Astor has placed a memorial window in the Church of the Messiah at Rheinbeck, N. Y. which will be unveiled soon. The window was made by the Gorham Company and represents Christ walking on the water.

## NAT'L FINE ARTS BUREAU.

A National Bureau of Fine Arts was suggested at the annual convention of the American Institute of Architects, just closed at New Orleans, to control the solution of all building plans, sculpture or paintings for public buildings.

## ART WORKS BURNED.

The castle of Schwerin Germany, was partly destroyed by fire last Sunday, and precious works of art were destroyed, including valuable Gobelin tapestries.

## A BOSTON JOKE.

Lady to Art Gallery attendant: "Who is that distinguished looking gentleman holding forth before the 'Landscape at Corfu?'"

Attendant: "That is Mr. Turner, the artist."

Lady, rushing up to Ross Turner: "Oh, Mr. Turner, I do want to tell you how much I admire your 'Slave Ship.'"

Mr. Turner: "Thank you, madame, you are very kind, but your Mr. Turner is still where they buried him over sixty years ago."

The new Art Gallery of St. Joseph, Mo., was opened recently with an exhibition of work by local artists.

## BERNHARD BERENSON HERE.

Dr. Bernhard Berenson, the noted authority on early Italian paintings, arrived last week, accompanied by Mrs. Berenson, and has been visiting friends. He has not, as yet, made any tour of the Museum or Galleries, and has seen only a few intimates. It is understood that he will remain in this country until the Spring.

## MRS. HUNTINGTON'S VELVETS.

Mrs. Henry E. Huntington has recently purchased from P. W. French

## GIMPEL'S GOOD SUGGESTION.

Mr. René Gimpel, of Gimpel & Wildenstein believes that, in view of the increased interest in art in this country, as manifested by the removal of all duty from art, the time is ripe for the establishment of a department of fine arts of the Federal government, with a secretary of fine arts, who shall have a seat in the President's Cabinet.

## RAPHAEL COMING HERE.

The "Cowper Madonna," by Raphael, purchased by Duveen Brothers of this city for a reported price of more than \$500,000, will arrive in New York within the next two months and be placed on exhibition. The picture is to be reframed, which is the

## THE STORIED MONA LISA.

The long anticipated recovery of the now most famous painting in the world, which occurred just after the ART NEWS had gone to press last week, has naturally been the theme of countless stories in the press, the civilized world over.

As had been surmised, the theft was accomplished by the Italian workman, Vincenzo Perugia, with comparative ease, and the picture was as easily concealed by him and transported to Italy. Greed, as always, led finally to his capture and the recovery of the treasure.

The attributing of motives for the theft, ever since the arrest of Perugia in Florence last week, has been the delight of writers for the sensational dailies of both continents. The "desire to revenge Napoleon's looting of Italian art treasures from Italy," "love for the painting itself," etc., etc., have, with a hundred other motives been given as Perugia's inspiration, but the entire transaction would seem to have been simply a plain "steal."

Exhibited in the Uffizi Gallery in Florence the picture has been viewed by thousands whose eagerness to behold the familiar features of "La Gioconda" almost led to a riot the first day she was placed on view and it is now reported that Da Vinci's heroine will be taken to Rome for exhibition there, before her return to her home in the Louvre. What will be the scenes in Paris when La Gioconda again fills her place of many years in the Louvre?

Is it not all a fascinating, extraordinary story in these latter and unromantic days?

## AMERICANS STIMULATE FOREIGN BUYERS.

The recent sale by Frederick Muller and Co., of Amsterdam, to a Dutch collector, Mr. Jansen, of Rembrandt's "Lucretia Stabbing Herself," purchased by Knoedler and Co., at the Borden sale last year, and for a sum approximating that paid for the canvas here, induces Mr. H. Van Slochem, who returned from his annual European trip to his Galleries at No. 477 Fifth Ave. last week, to express the opinion that to the American collector and buyer of fine pictures, is due the recent movement among European collectors to secure important paintings, even at the high figures set by Americans.

## KOOPMAN RECOVERS.

A letter from Augustus Koopman from Etaples, received by the ART NEWS this week contradicts the alarming cable as to his health, recently published by the N. Y. "Times," and published from said cable, in this journal.

Mr. Koopman writes that "he has had no paralysis," and that since his arrival at Etaples, some seven weeks ago, he has almost entirely recovered from a severe attack of rheumatic fever, from which he had suffered since last May. He has been steadily painting for a month past and concludes "So the report that I should never be able to paint again, even if I recovered is greatly exaggerated to say the least."



THE ADORATION OF THE KINGS,

By Jan Scorel.

In Leon Hirsch Collection to be sold Jan. 14.

& Co. some 500 yards of rarely fine old Italian velvet for some \$10 per yard, for the adornment of her house at Fifth Ave. and 57 St. The lot is the largest of single color stuff in existence of its quality, and the largest ever purchased by an American collector, not excepting former Senator Clark whose purchase three years ago from Mr. Valtall Benguiat through Mr. Thomas E. Kirby, of Jardiniere and vari-colored velvets and other weaves, is well remembered.

cause of the delay. It is now in a frame of 1810, very ugly and not at all in keeping. Duveen Brothers are sending to Florence to have a model made of the frame that is around another of Raphael's famous pictures, the "Madonna del Gran Duca," in the Pitti Palace. This is a Florentine frame of the period. It will take six weeks to make the new frame and the picture will arrive here about the last of January, it is expected.

The Director of the Louvre has gone to Florence from Paris to procure the Mona Lisa, which, it is hoped, will be in its place again by next Tuesday.



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### DR. BREDIUS ON OUR ART.

In the "Nieuwe Rotterdamsche Courant," there recently appeared an interesting chatty letter written by Dr. Bredius to a correspondent in Holland while he was making his recent tour of the public and private art collections in America, with a special view to examining the examples of the Dutch masters in this country.

#### In New York.

Dr. Bredius writes: "First taking our bearings in the Metropolitan Museum, with its two distinguished Rembrandt heads, and its P. de Hooch (Morgan), with which Jan v. der Kellen surprised me one night in the Frederikstraat (he had found it in a corner for nothing, if it was a genuine work! He had bought it on the condition that I opined it to be so), a very fine early work—an inner courtyard, with a woman doing washing, and a beautiful little girl; one of the very best, we passed on to various New York art dealers where were many beautiful things—for example, at Knoedler's, a Rembrandt of 1638, from Lord Mansfield.

"Then to Canada. At Montreal four days in the hospitable house of Sir William van Horne four Rembrandts, a beautiful Velasquez (early Philip IV) beautiful Goyas, one especially fascinating, Greco, Ribera, etc. And over and above these, heaps of Monticellis, which hang all over the house, fine Boschisms, and in my bedroom one of the best watercolors ever done by our Alb. Neuhuys.

#### Montreal's Art Treasures.

In Montreal are other many private collections, formed with taste and knowledge. Lady Drummond has a first-class Hals—a hale and hearty old gentleman, full of character and dignity; a Van Dyck, also first-class; and a line Pieter de Hooch; and lots of modern Dutchmen, the Marises, Weissenbruch, and a dozen Boschisms. Mr. Angus, a veteran of eighty-four, has a beautiful woman's head by Rembrandt in his latest period, a lady's portrait by Van Dyck in his Italian period—doubtless a Genoese lady of rank, though she is given the name of Mevr. van der Meulen, of Delft. A house full of art treasures—for example, a Tanagra of the greatest beauty. Mrs. Ross possesses a well-known late Rembrandt—the so-called 'Admiral,' which I saw sold in Paris, and a distinguished Cuyp, etc.

#### A Week in Boston.

"Then we had a week in Boston. In the Museum there is a fine portrait by Rembrandt of his father, bald-headed, also a man and his wife by him, early works; a woman's portrait, called a Van der Helst, which is a very good Lud. de Jongh; also a 'Hobbema,' a masterpiece, really, of Gerrit van Hees. [Dr.] Kronig recognized in a curiously attributed Thysseus, a life-size, full-length man's portrait by Rembrandt's greatest pupil—but of that he is himself writing elsewhere. At Mrs. Evans' two capital Versproncks (of 1643) and two Bols (late), etc. In the collection of Mr. Denman Ross, a distinguished writer on art, fine Japanese pieces and several good Dutch pictures. M. Jean Guiffrey, who has the direction of the picture gallery here—it contains many French masters, particularly fine examples of Millet, Diaz, Renoir, Manet—was extremely obliging and helpful. I was greatly struck by the brilliant drawings of Sargent, of a strength and mastery that overwhelmed me.

#### Worcester's Good Pictures.

"At Worcester there is a new museum which has made a very happy start. For example, a fine Sorgh, a Brekelenkam, the Moreelse from the Dahl collection, one of the best and most lively portraits by Moroni, and—just acquired—a monumental full-length by Sargent of Lady Warwick and her little boy.

#### Mr. Frick's Collection.

"The crowning collection, we found, was that of Frick. What a delight to see once more the Lord Ilchester self-portrait of Rembrandt, greater than life, sitting, the right hand resting on his staff, looking out at you in the full consciousness of his greatness, so that one standing before it feels impressed—'every inch a king,' as I wrote when I first saw the picture, now over twenty years ago, at the Royal Academy. Also the 'Polish Rider,' well known to you through its appearance at our Rembrandt exhibition, to which its owner at the time sent it at my request.

"I forgot to say that in the Montreal Museum hangs a recently discovered drawing by Rembrandt that ranks with his very best. It is the death of a patriarch, surrounded by figures, whose faces display the varied signs of grief and awe—a work that may be considered more or less a pendant to the 'Deathbed of Mary.'

### MRS. KIMBALL'S REMBRANDT.

Commenting on Rembrandt's "Portrait of His Father" sold by Henry Reinhardt to Mrs. W. W. Kimball of Chicago, and which was reproduced on the front page of the ART NEWS of Dec. 6, the Chicago "Tribune" says:

"A \$110,000 Rembrandt has been officially added to the private art collections of Chicago by Mrs. W. W. Kimball, who returning from Europe, exhibited the prize at a dinner at her residence.

"An ingenious electric system augments the watchmen in protecting the half million dollars' worth of paintings which comprise the Kimball collection. The new Rembrandt is the prize of the collection. It formerly belonged to the Budapest collection of Herr von Nemes. The picture is the likeness of Rembrandt's father. It was painted in 1630.

"The Rembrandt picture in the Art Institute collection was purchased for the Institute about twenty-three years ago at a cost of \$25,000. Its value today is variously estimated as between \$100,000 and \$200,000.

"Mrs. Kimball's collection also includes a marine by Turner, variously appraised at above \$50,000. At least eight other pictures by old masters are in the collection, bringing the estimated value of all up to half a million dollars. Mrs. Kimball has for years desired to complete her collection with one of Rembrandt's masterpieces.

"At last I have found one, and at a reasonable figure," Mrs. Kimball says. "I had heard that one might be obtained in London, and went there to see about it. But I was disappointed.

"Then I learned of this Budapest picture, which had been brought to Paris. There you see it—it has just been unpacked. It is wonderfully preserved. It almost completes my collection."

### CLEVELAND LOAN EXHIBIT.

The Cleveland Art Loan Exposition, just closed, under the auspices of the Cleveland School of Art, commemorated in a fitting manner the thirtieth anniversary of the school, and afforded gratifying evidence of the city's growth and artistic progress. It was planned and carried out by a committee of seven members of the board, Messrs. Worcester R. Warner, F. F. Prentiss, C. F. Brush, E. S. Burke, Jr., H. P. Eells, H. H. Johnson and Ralph King, who were assisted in the selection and arrangement of the exhibit by F. Allen Whiting, director of the new Cleveland Museum and H. W. Kent, secretary of the Metropolitan Museum. A long list of influential patrons and a still longer list of lenders of works of art proved the general interest taken in the enterprise.

From the H. P. Eells collection came notable examples of Raeburn, Reynolds, Constable, Beechey, Lawrence, Lely, Cranach, Moroni, Lenbach, Kaulbach, Sorolla, Jules Dupré, Mauve, Herkomer, Jacque, Clays, Cameron and others.

Mrs. H. E. Hayes loaned works by Brouwer, Blommers, Delpy, Dupré, Harpignies, Inness, Kever, Mauve, Mesdag, Michel, Raffaelli and others.

Dr. Daniel Huebsch lent sketches by Michael Angelo, Donatello, Guardi, Velasquez, B. von Orley, Landseer, Millet, Reynolds, Rodin, Sargent, Corot, Daubigny, Van Marcke and others.

Samuel Mather loaned pictures by Boudin, Cazin, Corot, Cotman, De Bock, Decamps, Dewing, Inness, Israels, Lely, Metcalf, Monticelli, Morland, Romney, Wilson, etc. Ambrose Swasey a group of six sketches by Rosa Bonheur.

J. H. Wade loaned works by Turner, Van Dyck, Teniers, Rubens, Romney, Reynolds, Opie, Constable, Rousseau, Degas, Detaille, Diaz, Fantin-Latour, Monet, Israels, Knaus and others.

Arthur N. McGeoch of Milwaukee showed a Rembrandt, "The Rabbi," a feature of the collection.

Henry Reinhardt loaned works by Cranach, Goya, Rembrandt, Isenbrandt and Whistler.

From Scott & Fowles came portraits by Thomas Hudson, de Keyser and G. Romney, from Knoedler & Co. Beechey's "Portrait Group of a Noble Family," John Hoppner's "Marchioness Wellesley with Her Two Sons" and Raeburn's "Portrait of George Joseph Bell."

C. W. Kraushaar loaned Whistler's "Coast of Normandy," and William Macbeth, Copley's "Portrait of Captain Larrabee."

There were a number of anonymous loans. In addition to the pictures, there were valuable exhibits of tapestries, rugs, porcelains, laces, embroideries, jewelry, fans, bronzes, arms, books, etc. The entire collection filled eight galleries.

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## EXHIBITION CALENDAR FOR ARTISTS.

## CONN. ACADEMY FINE ARTS, Hartford, Conn.

Annual Exhibition Oils and Sculpture.

Exhibits received Wiley & Son, 732 Main St., Hartford, Conn., on  
or before ..... Jan. 12  
Opens ..... Jan. 17  
Closes ..... Jan. 31

## NATIONAL ACADEMY OF DESIGN, 215 West 57 St., N. Y.

Winter Exhibition.

Opens ..... Dec. 20  
Closes ..... Jan. 18-1914

## PENNSYLVANIA ACADEMY OF FINE ARTS.

109th Annual Exhibition.

Exhibits received at Academy on or before Jan. 19, or at Budworth's  
414 West 52 St., N. Y., same date.  
Entry cards to Sec'y Academy by Jan. 12.

Opens ..... Feb. 8  
Closes ..... Mar. 29

## ART INSTITUTE OF CHICAGO,

Annual exhibition Society of Western Artists.

Closes ..... Jan. 24, 1914

## ARCHITECTURAL LEAGUE OF NEW YORK.

Annual Exhibition Fine Arts Building, Feb. 2-22.

Exhibits received ..... Jan. 22-23  
Opens ..... Feb. 8, 1914  
Closes ..... Feb. 28, 1914

## WITH THE ARTISTS

## STEVERS' NEW STATUE.

W. William Stevers' bronze group, which will form part of the Virginia Monument at Gettysburg, is shown at the Tiffany Studios, Corona, L. I. There are seven figures in the composition. In the centre is a cavalry color bearer, carrying the flag of the Confederacy. The group is sixteen feet long, eighteen feet high and five feet deep.

E. L. Henry's large painting, "Wedding in the Early Colonies" was purchased during the Summer at his studio at Cragmoor, N. Y., by Mrs. G. C. Currier for her private collection. It was one of the most important canvases the artist has ever painted. The price paid was \$2,500. Since his return to his studio in the Chelsea, two smaller works have been purchased. His health which was so uncertain last winter, has been entirely restored.

The Van Dyck artists' reception day, at their studio building, 989 Eighth Ave. last week, was a pronounced success. All of the studios were thrown open and the art public was invited to view exhibitions in the various studios. Over four hundred people visited the building during the afternoon of the reception and numerous sales were made. Among the exhibitors were Charlotte Coman, Marion Swinton, A. P. T. De Haas, Alethea H. Platt, Constance Curtis, Edith Penman and Alta E. Wilmot.

F. Soule Campbell is exhibiting seventeen of her clever pencil portraits and portrait reproductions at the Drug and Chemical Club, 100 William St. It is an interesting display not only because of the individuality of the work, but many well-known and famous persons are represented in the exhibition.

At his studio in the Vandyck, Carroll Brown is showing some of his colorful and poetical landscapes, painted during the past Summer at his home at Cragmoor, N. Y. While these latest works are painted with directness of manner and have sureness of touch, they are full of that tenderness and sympathy which has always made his paintings so attractive. One of the larger canvases "Mountain Top Birches", which scintillates with life and lovely color is one of his best works.

National Academy of Design  
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WINTER EXHIBITION  
Open Day and Evening  
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Not Open Christmas Night.

F. K. M. Rehn is settled for the winter in his Chelsea studio West 23 St., where he has a number of his interesting marines and landscapes painted near his summer studio at Magnolia, Mass.

Friends of Clara W. Parrish, who has been seriously ill, at her Vandyck studio, with pneumonia, will be glad to know that she is convalescent.

The Society of Beaux Arts Architects has

## ACADEMY WINTER DISPLAY.

There will open to the public this morning, in the Fine Arts Galleries in West 57 St., to continue through Sunday Jan. 18, 1914, every weekday and evening and Sunday afternoons, the eighth annual winter exhibition of the National Academy of Design. The press and private view and reception were held respectively yesterday morning and afternoon.

## Comparative Statistics.

While the South Gallery has not been entirely given up to Sculptures this season as last, there are still 119 sculptures shown with a few exceptions in this Gallery—and the total number of exhibits is 357, of which paintings number 232, as against 163 sculptures and 445 oils of last year's display, and 67 sculptures and 345 oils of that of 1911. The Galleries consequently present a less crowded and more harmonious aspect than last year, and the general effect of the display is thus enhanced.

## A Good Exhibition.

The Winter Academy is this year a good show. It has an unusually good average of merit, with few exceptionally strong works, but many of superior quality. Both the sculptors and painters have, perhaps, paid heed to the

technically skilful "Portrait of Mrs. Wiles (a good Wiles), and Paul Man-ship, the Barnett sculpture prize, for his finely modelled, decoratively treated "Centaur and Dryad."

These awards would appear, on the whole, to have been well made and should satisfy artists and the public.

As the sculptors only get an "inning" at the Winter Academy, it is fitting that their exhibit should first be mentioned. It is strong, varied and good this year. Those works which stand out most strongly on a first view, are Chester Beach's lovely figure group, "The Unfolding of Life," and his truthful, strong, bust of a Great Grandmother, in three marbles.

There is a charming full-length seated nude female figure of a young girl, a typical Salon piece, from A. Jurgens of Paris, and among the busts, Catano Carpitta's of William R. Willcox and M. Fiorato's of Beethoven, are notable.

## Oils in South Gallery.

Among the few oils in the South Gallery must be mentioned in this first hasty review, a marine by F. J. Waugh, Lewis Cohen's "Stronghold of the Scaligers," a typical Spanish landscape, C. W. Hawthorne's "A Widow," Gustave Wiegand's "Blue Mt. Lake," H. R. Poore's "November," Jonas Lie's fine river scene, "Path of Gold," A. L. Kroll's "River Industries," E. Potthast's "Greater Harbor," I. Olinsky's Italianated colorful, "The Family," Ernest Lawson's fine, strong "Hudson River and Palisades," and W. H. Drake's typical "Lion's Lair."

## The Centre Gallery.

George M. Bruestle, has two strong landscapes in this gallery, Edward Dufner, an interesting figure work, "Grandmother's Story," F. K. M. Rehn, an old-time poetical marine, John W. Beatty, a new Plymouth Hills landscape, strong and true, Charles Vittinger, a typical fine figure work, "The Lace Fan," Howard R. Butler, a virile fresh colored breezy marine, "Maine Coast—Glorious Day," and Edmund Seyffert, his familiar, excellent seated portrait of Leopold Stokowski.

There are also in this gallery, Albert Groll's "Arizona Rain Clouds," John Carlson's fine Winter landscape, a rich fine October landscape by F. Ballard Williams, and an exceptionally good example of H. B. Snell—"On the Canal." Daniel Garber's "Lumberville," is a clever landscape, a glory of color, but dangerously near a chromo effect in certain lights. There is a good landscape by Luis Mora, a virile splendid coast scene by Hobart Nichols, and a good landscape with cattle by Carleton Wiggins.

Cullen Yates, with a Delaware valley scene, W. H. Howe, with an early Autumn landscape, Bolton Jones with a rich clear-aired landscape, R. W. Shurtleff, with a characteristic "Midsummer," and F. S. Church with an old-time subject, a lion and lady, "The Conqueror," dainty and delicate in fancy and treatment, are also to the fore. The clou of the gallery is a "Waterfall," by John S. Sargent, typically brilliant in color and execution.

## The Vanderbilt Gallery.

This as ever the most important gallery, is exceedingly attractive and the pictures are exceptionally well hung. The place of honor, the centre of the north wall, as usual, is given this year to W. Elmer Schofield for his fine largely conceived and beautiful

(Continued on page 4.)



THE DIVAN.

Francis C. Jones.

Awarded Isidor Medal, Winter Academy Exhibition.

decided to give a midwinter "Bal des Beaux Arts" at the Hotel Astor early in February. The invitations will number some 1,500. The costumes, decorations and pageant will be modeled after those of the early days of Venice. There will be prizes for costumes and special dances.

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warning cry of the press last year, of "Wake up, American artists," and many show in their exhibits, a successful effort to get away from accustomed, and, in many instances, tiresome subjects and treatment.

## The Prize Winners.

The prize winners this year are Francis C. Jones, who takes the Isidor medal for his well-drawn, composed and painted, figure work, "The Divan," refined in treatment, subject and color; William Ritschel, the Carnegie prize, for his virile, truthful marine, "Rocks and Breakers—Pacific Coast;" Irving R. Wiles, the Proctor prize, for his excellent, characteristically refined and

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## AMERICAN ART NEWS.

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## ART PRICES RISE ABROAD.

The interview with Mr. H. Van Slochem, published elsewhere in this issue, anent the recent sale to a Dutch collector of Rembrandt's "Lucretia Stabbing Herself," in the Borden sale here last winter, and for approximately the same price the canvas brought at the N. Y. sale—is timely, and would seem to support his assertion that the collecting, even at high prices, of great art works by Americans, the past few years, has taught the Foreign collectors a lesson, and convinced them that they too must pay well for unique art works, the output of which necessarily grows less every year.

## PSYCHOLOGY AND PRINTING.

The world wide sensation caused by the recovery of the Mona Lisa last week, just after we had gone to press, and which event doubtless sent its psychopathic waves ahead of its actual happening—was presumably the cause of a linotype operator and proofreader in our printing room, Italianating the

name of the good old American artist Gilbert Stuart, in the caption of our reproduction of that artist's fine portrait of Col. John Chesnut on our front page last week, into "Sturati."

The same psychopathic wave last year, doubtless caused the N. Y. Herald compositors and proofreaders—the Italian Tripolitan war being then just over—to set up and pass the name of the early Italian master Tiepolo, as "Tripoli."

## D. G. KELEKIAN HERE.

Mr. Dikran Khan Kelekian, of Paris, Dean of the dealers in those beautiful and fascinating wares and weaves of the near Orient which are, largely through his knowledge and exploitation, so engaging the attention of collectors, both in Europe and America, arrived last week from Paris, to which city he only recently returned from a trip to Egypt, and is now at the new and handsome Kelekian galleries, No. 709 Fifth Ave.

Mr. Kelekian brought with him an unusual collection of ancient Egyptian, Greek and Persian and Babylonian art objects, wares and weaves. He purchased some \$60,000 worth of the most valuable antiquities of the near Orient at the recent sale of the Aynard collection in Paris, some of which he also brought with him.

Among the especially important objects now at the Galleries, where Mr. Kelekian may be found daily, is a figure of Isis in black basalt, of about 600 B. C., a Cypriot head of a King of about 400 B. C., a unique piece, and one of those always alluring, haunting wax encaustic portrait heads from a Ptolemaic Mummy case which was found in the ruins of Memphis by some workmen under Flanders Peters.

Mr. Kelekian reports business in his line in Paris as good and states also that the Germans have succeeded the Russians as collectors of old Persian and Egyptian objects.

## FOREIGN BUYERS STIMULATED.

The recent sale by Frederick Muller and Co., of Amsterdam, to a Dutch collector, Mr. Jansen, of Rembrandt's "Lucretia Stabbing Herself," purchased by Knoedler and Co., at the Borden sale last year, and for a sum approximating that paid for the canvas here, induces Mr. H. Van Slochem, who returned from his annual European trip to his Galleries at No. 477 Fifth Ave. last week, to express the opinion that to the American collector and buyer of fine pictures, is due the recent movement among European collectors to secure important paintings, even at the high figures set by Americans.

"Up to the present year," said Mr. Van Slochem to a N. Y. "Herald" reporter, "American collectors have wanted the best that could be found, and as a consequence hundreds of great pictures have found their way across the ocean. Conditions now are reversed, and European collectors, particularly those of Holland and Germany, are demanding old masters of the first quality. The demand cannot be satisfied, however, unless the dealers send back the pictures they have brought to America."

"There was a general rush on the part of dealers to send important pictures over here last Summer because of the fear that a tariff might be placed on art. The result is that stocks of paintings in Europe have been depleted at the very time when Europeans are willing to pay higher prices for good things than Americans are."

Mr. Van Slochem brought with him several important primitives, including a triptych the "Master of the Death of the Virgin." He brought several early Dutch paintings, including "Conversation," by Pieter de Hoogh.

## ACADEMY WINTER DISPLAY.

(Continued from page 3.)

fully painted "Hill Country." The canvas is flanked by two typical, charming presentations of children by Lydia Field Emmet, "Fairy Tales" and "A Good Little Girl." Prominent among other canvases in the Vanderbilt Gallery, are Gifford Beal's quaintly treated panorama, "A Hudson River Holiday," with a material steamboat and a touch of George Bellows in arrangement, Everett L. Warner's novel presentation of that old and worn subject, the "Brooklyn Bridge," Ray Brown's fine landscape "The Dunes," Hayley Lever's fresh, clear-aided "Quay—St. Ives," Alphonse Jongs's clever, curious, figure work "Etude," E. L. Henry's typical good story "Pastoral Admonition," E. W. Redfield's night picture, "Between Day and Dark," a fine rendering of atmospheric blue, E. L. Couss's typical "Twilight," Childe Hassam's "Diana's Bath," its charming color and light marred by the stiff wooden figure, A. T. Van Laer's truthful, attractive "November Afternoon," Carl Runge's "stunning" mountain scene, "Eternal Snow," Richard Miller's familiar nude, seen in Phila., Harry Rosen's delicate colored, clear-aided "Mouth of the Creek," Leonard Ochtman's loyalty "Autumn—Conn." Emil Carlsen's fine, typical "Sky and Ocean," Eliot Clark's "Valley Farm," W. M. Paxton's American Vermeer, "Morning Paper," and Granville Smith's deliciously colored "Clearing Mists."

## The Academy Room.

Better works than usual are to be found in the so-called Academy Room—I refrain, by request, from giving it its well known title this year. Here are Andree Lenique's good bust portrait of Mr. J. Sullivan, De Witt Lockman's speaking, three-quarter length of his fellow-painter, Samuel M. Roosevelt, Victor Hecht's full-length of Mrs. Irving Stern, done in the "Pointilliste" manner, and most effective in color and expression, a good full-length of "Miss Burnett," by Arthur Crisp, a splendid landscape by Chauncey Ryder, a fresh colored "Hillside and Harbor," by Miss Bradish Titcomb of Boston, an exceptional canvas, a half-length presentation of R. W. Chanler by W. McKillop, an old-time, sympathetic marshland vista by the veteran Edward Gay, a typically charming study of childhood, "The Bluebird," by H. M. Walcott, and an old-time, tender, feeling coast scene by J. C. Nicoll.

## Some Good Portraits.

The portraits in the exhibition are few in number, and many of the better known portraitists are not represented. W. T. Smedley, however, has two exceptionally good works, in a bust of his fellow painter W. A. Coffin fine in quality, and a splendid likeness and a graceful woman's portrait in "Lillian," both in the Vanderbilt Gallery. Carrall Beckwith a rich bust of "Miss Luisa Teland." Mary Foote, a half length of Miss Brownell, while Irving Wiles' presentation of Mrs. Wiles, has already been noticed. Other good works in the display must await another issue.

James B. Townsend.

## WITH THE DEALERS.

The American Art Galleries will open on New Year's Day for the season with a fine collection of rugs, to be followed, as already announced, by exhibitions preceding sales of the Leon Hirsch collection of Old Masters, the Griscom collection of pictures, the Yamanaka general collection of bronzes, porcelains, and other objets d'art.

## The Holiday Display.

The holiday displays of the dealers are interesting and the objects shown, in many cases, such as fall within the range of gifts. Klackner exhibits a selection of mezzotints after works of Italian, French, English and American Colonial painters, among which special artistic interest attaches to a print from Boucher's "Madame de Pompadour," by Bird, one from John Trumbull's portrait of Mrs. Charles Carroll "of Carrollton," by Walker, as well as Martindale's "Dolly Madison," after Gilbert Stuart, and "Mrs. Harrison Grey Otis," after Malbone.

A number of prints from favorite portraits by Sir Joshua Reynolds, Gainsborough, Romney and Lawrence are on view. Klackner also has a special show of color-etchings by Vaughan Trowbridge (Italian subjects exclusively), and some interesting paintings by the veteran Academician, E. L. Henry.

At the gallery of J. H. Strauss, 285 Fifth Ave., there is a small but very unique work by Karl Daubigny, son of the great Charles François de Barbizon; a highly interesting Pelouse pastoral, and a woodland picture of distinct power by Kaufman.

The Photo Secession Galleries show drawings, pastels and watercolors by A.

Walkowitz, a New Yorker of advanced artistic thought who has some individuality in his use of color.

Following Walkowitz, the secession Galleries will exhibit work by Marsden Hartley "of Berlin and New York."

The exhibition of paintings by Charles Warren Eaton at the Folsom Galleries is one which presents no such problems as confront the "lay" mind at the "Secession."

Mr. Eaton is a painter of established rationalism, and as such he appeals, in his most recent show, without vanity. Such moonlights as the "Villa Cypressi," the "Villa Serbelloni" and the "Nocturne—Lake Como," strike notes of considerable beauty, and such a broad-day landscape as the upright "Villa Serbelloni," strikes home again at Nature's truth.

At Folsom's there are also represented several Americans rather uncommonly well. Henry Golden Dearth, in a large moonlight produces a sky worthy of Blakelock and Louis Paul Dessar in "The Ox-Cart" and the "Rocky Road Clearing," is very vigorous and individual. W. W. Gilchrist's portrait of Miss Janet Beecher, standing full-length in profile, is a notably successful essay in the very difficult color problem of "blue." Blues in background and costumes are handled with skill and sense, and make one wonder why painters generally shun this color.

## An Old Lyme Fairy Tale.

The Dessar and Dearth canvases at Folsom's recalls the fiction, circulated recently, that old Lyme, the Connecticut artist's colony, where Dessar has done much painting, is about to lose its prestige because of the introduction of a trolley line. An absurd fiction, truly!

## Painters of the Far West.

Macbeth's exhibition of pictures by the "Society of Men Who Paint the Far West," dispelled an old prejudice among artists—which is—that nothing artistic could come out of that wild region. A number of very remarkable canvases were shown, canvases that owe much of their power to the inspiration of our great West.

The single figure-piece, which by reason of its well-represented humanity dominated in a certain manner, is such a work as Irving Couss may feel proud of having painted. The movement of the Indian figure in "The Call of the Flute" and his expression, are very telling elements of painted beauty, such beauty as fidelity to Nature produces. Elliott Daingerfield and Frederick Ballard Williams are colorful in their large canvases and Williams delightfully simple in his "Bright Angel Trail" and "Afternoon Light."

Albert I. Groll showed an Arizona picture with a remarkably luminous white clouded sky. Thomas Moran's "In New Mexico" has a representation of great breadth of country in which soaring mountains of red rock rise above a dust-stirring cavalcade. It is not at all to the discredit of this Moran to say that it recalled some of the better work of Samuel Colman.

William Wendt's "Snow-Clad Heights" and "The Valley," remarkable for a certain dryness of tone and squareness of execution, have also largeness of design and much tonal subtlety. Gardner Symons, De Witt Parshall, Edward Potthast and William Ritschel show large canvases consummately executed and graphically expressive of the rugged character of the Grand Canon.

Mr. Macbeth's exhibition of selected watercolors, displayed in his lower gallery is of great importance, and will be considered in detail in another issue.

James P. Britton.

Harriett M. Olcott, well known as an illustrator, is holding an exhibition of black and whites at the Hotel Raymond, 42 East 28 St. The artist finds inspiration in East side subjects and Bowery types and, while these are sordid and joyless, they are painted with sympathy and knowledge of the subject.

## American Buys old Gates.

An American has purchased for \$3,500 a pair of fine old iron gates which since the early part of the eighteenth century stood at the entrance of the Royal Female Orphan Asylum at Deddington, near Croydon, England and two pairs of gates from the rear of the building.

## Obituary

## Harman Faber.

Harman Faber, etcher, died suddenly at his home in Philadelphia, Dec. 11.

Mr. Faber was born in Germany in 1832 and came to this country in 1854. He served as a staff artist during the Civil War, and has been identified with art movements for more than half a century.



## LONDON LETTER.

London, Dec. 10, 1913.

There is considerable excitement in art circles anent the latest details as to the rejection by Sir Charles Holroyd, Director of the National Gallery, of the smaller Panshanger Raphael, bought from Lady Desborough by Messrs. Duveen. The fact that Sir Charles took the responsibility of declining her offer of the picture at the price offered by Duveen Bros., without first referring the matter to the Gallery trustees, has created much indignation, but in view of the fact that the "National" is already well provided with fine examples of Raphael, and that the sum asked for the Panshanger Madonna was as much as £70,000, his action seems justifiable, especially if one takes into consideration the fact that the purchase would have necessitated an appeal to the Nation for funds at a particularly unfavorable time. Seeing that the purchase of Raphael's *Ansdei Madonna* for an exorbitant price excited at the time a storm of indignation, it is easy to understand the Director's point of view.

The Danish artist, Kay Nielsen, is showing his "Powder and Crinoline," series at the Leicester Galleries, Leicester Square, N. C. Although one cannot help feeling that one would have admired his work more greatly if it had preceded, rather than followed, that of Aubrey Beardsley, one cannot fail to derive considerable enjoyment from his quite exceptional beauty of technique. His decorative qualities are undeniable and his mastery of line beyond reproach. But one could wish that sometimes he would forsake the type of unhealthy, vice-laden personality, which seems to permeate his figures, and to realize that there is another and very different side to life. That he can confine himself to the purely fantastic is evidenced by several wholly lovely drawings and whatever turn his imagination may take, it appears an impossibility for him to be other than delightfully decorative.

The Persian Art Gallery has now moved from No. 128 New Bond St. to No. 28, just opposite, where it is proposed to hold at no very distant date, certain exhibitions of more than usual interest to connoisseurs in the art of Persia. One extends to them the sincerest good wishes for all possible prosperity in their new premises.

## French Line Engravings.

An extremely interesting exhibition of French line Engravings is at present shown by Mr. Basil Dighton in the beautiful old house at 3 Savile Row, formerly occupied for many years by the late Lady Layard. Among nearly a hundred prints are some rare states of engravings by De Launay, after Fragonard, Baudouin and Lavreince, as well as some early states of the drawings of Moreau le Jeune for "Le Monument de Costume." The whole exhibition, regarded from the historic, as well as from the artistic point of view, gives a remarkable

index to the men and manners of the time, all the little foibles of the day living afresh in the art that has survived.

## In Dealers' Galleries.

Of all the "objets d'art" which have taken a sudden leap into popular appreciation, perhaps none have with such an amazing rapidity made their advance, as Old Chinese Lacquers. A romance might be written around the treasures in this ware which, after having for many years been classed among the least cherished of their owner's possessions, have in the end realised for him a sum surpassing all expectation.

Much of the lacquer work which finds its way hither from the East is by no means of the finest which China has produced but this applies in no way to the really superb collection which is now being shown by Messrs. Spink of 6 King Street, St. James'. S. W. Lacquer boxes, both large and small, are especially well represented, a particularly interesting specimen of the famous three-color being an imperial box for containing books, a masterpiece both of design and workmanship. A rare pair of oblong carved red lacquer jardinières, each fitted with a jade tree and in particularly perfect condition, are worthy the attention of all who specialize in this exquisite ware and a remarkable twelve-fold screen of black lacquer, each panel representing a different subject is perhaps one of the most brilliant specimens of this sort which have ever found their way over here. Altogether this is emphatically an exhibition which should on no account be missed.

Among the Old Canton Enamels for which Messrs. Spink are justly celebrated, there is also a large table screen, richly painted in color with the Eight Chinese Immortals in a landscape, which is as perfect a thing of its kind as I ever remember to have seen.

Although perhaps not of so great an interest as other exhibitions of etchings which have been held at Messrs. Connell's at 47 Old Bond Street, that of the work of William Walker, now on view at their Galleries, shows a refreshing conscientiousness of craftsmanship. If we occasionally miss the piquancy of a new mode of perception, of an original transcript from the pages of Nature, the loss is compensated by a straightforward sincerity which endeavors to impress the spectator with the state of mind engendered in the artist by the subjects on which he employs his brush. His architectural studies of such buildings as Westminster Abbey and St. Paul's Cathedral are among his most successful efforts, conveying a real suggestion of the associations which cling round our old churches.

At Mr. W. B. Paterson's Galleries at 5 Old Bond Street, W. there are to be seen just now a number of paintings and pastels by an artist Fred Yates, whose work, especially that concerned with portraiture is already well known to American art-lovers. Among the 42 works exhibited, there are several of great distinction, exhibiting both in composition and in color a very real mastery of his medium. His landscapes, which betray distinctly the best influences of the Barbizon School, are particularly harmonious, his interpretation of mountain river and cloud being imbued with a rare feeling for beauty. The same spirit of sound, unostentatious, craftsmanship distinguishes his portraits, which combine remarkable refinement with unusual strength. Miss Mary Yates exhibits some able bronzes, mostly groups of small figures, treated with an unusual freedom and capability.

## "WOMAN AND CHILD IN ART."

Important Exhibition at the Grosvenor Gallery.

London, Dec. 10, 1913.

An exhibition of much more than usual interest is now on at the Grosvenor Gallery, the proceeds of which are to be devoted to the purchase of works by contemporary British artists for the nation. In a characteristic preface to the catalog by the art critic, Mr. Robert Ross, he points out the rigid line of demarcation ruled by the lay person with regard to "Old Masters" and "Modern Artists" and applauds greatly the idea of making the honor paid to the past minister to the claims of the present.

The Committee have allowed the title which they give to their superb exhibition to boast the widest possible limits, the most varied subjects other than portraits being included. This has been an exceedingly wise arrangement, since it excludes any possibility of monotony. A large number of pictures, "not previously exhibited,"

come somewhat as a surprise, revealing the fact that many exquisite paintings still abide in England, of which the existence is unknown to the general public. Among these is a quite remarkable "Equestrian Portrait of a Boy," by Isaac Oliver, supposed to represent Henry, Prince of Wales, son of King James I. This 16th century artist may be said to be the first of the great English portraitists, though he is best known merely as a fine miniaturist. This vast canvas is delightful not only for its extraordinary skill but for the beauty of treatment lavished on the various accessories of the boy's attire and of his horse's trappings.

## Early English Portraits.

In the same room hang a number of superb portraits by Raeburn, Lawrence, Hogarth, Reynolds and Hoppner. Here, too, are the Gainsborough ladies, all more or less studiously posed in their silken raiment in that far from spontaneous manner from which the great artist could never free his style. A little simpering, too, are the Reynolds children, though there is little but praise for "The Three Sons of the First Lord Melbourne," a picture which exhibits all the artist's virtues and but few of his faults. Among the Romneys is the last portrait painted by him of Lady Hamilton, "The Ambassador," in which the lovely sitter is wearing a large blue velvet hat with a veil fastened beneath her chin. Beautiful as the picture is, it has yet little of the inspiration which marks other treatments of a similar subject.

## The Italian Portraits.

Passing from the English portraits to the Italian, one has to entirely readjust one's artistic focus. The fine "Madonna Niccolina" of Raphael from Panshanger seems to dominate its surroundings by its sheer inward force. It is full of a divine sweetness, peace and suavity. It is interesting to note that this picture which is loaned by Lady Desborough was bought in Florence by the third Earl of Cowper, together with a smaller work in which the Mother and Child were depicted in a more tender and intimate spirit. The latter has, however, like many another heirloom been sold probably to go to America in order to defray exorbitant death duties.

Of the Milanese School none is more compelling than the portrait by Luini of a "Lady," whose identity is unknown. This comes from the Leyland collection and is believed, with the exception of the founders in two or three altar-pieces at Como, to be the only Luini portrait in existence. It is exceedingly subtle in character and perfect in its deep harmonies of tone and color.

## Some Flemish Masterpieces.

In the scope of a short article it is difficult to select from so many masterpieces certain examples for description, but mention must not on any account be omitted of some particularly beautiful works of the Flemish School. Among these are Van Dyck's "Marchesa Balbi," (a great lady seated in immense dignity in her magnificent chair, almost overpowered by the richness and gorgeousness of her robes and jewels) and Rubens' "Portrait of a Nun," obviously an early work and giving but little hint of the mannerisms which were to mark his later period. This is lent by the Duke of Wellington, and is one of those pictures which were abandoned by Joseph Buonaparte after the Battle of Vittoria and brought by the first Duke to England, where the King of Spain desired that they should remain.

A picture of a gorgeous dress rather than of a living woman is "The Portrait of Elizabeth of Valois," by Antonio Moro. Exquisitely painted as are the royal sitter's many jewels, and the sheen of her sumptuous gown, one feels the lack of that masterly characterization which is to be observed in his "Portrait of Mary of Hungary," which hangs near by.

## The Early Dutchman.

It is impossible to do more than catalog the charming little "Golf-Players," by Pieter de Hooch, an excellent Frans Hals, and a fine El Greco, "St. Catherine," lent by the Messrs. Knoedler. One would need an infinitude of space to do the exhibition anything approaching justice.

L. G. S.

## PARIS LETTER.

Paris, Dec. 10, 1913.

The first and more important part of the Aynard collection, sold by M. Lair-Dubreuil at the Georges Petit gallery on Dec. 14, realized a total of \$660,688. This is rather less than was expected and the prices were not very high on the whole, although certain lots, especially among the pictures, fetched much more than the "experts'" valuations, which were very moderate. The sculptures, in particular, were considerably cheaper than they would have been two or three years ago, and the same may be said of the tapestries.

All the principal Parisian collectors of the periods represented in the collection were present at the sale, as well as many visitors from abroad. M. Cardon represented the Brussels museum and among foreign museum directors present were Herr Swarenski, of Frankfurt, and Herr Magelstange, of Cologne. From England came Mr. Langton Douglas, Mr. Fairfax Murray and Sir Hugh Lane, but there were very few London art dealers and not many from any foreign country. I noticed Mr. Böhrer, of Munich, who made some purchases. So far as I could ascertain, little or nothing was bought for America. As has been the case at every important sale this year, the Germans were among the largest buyers and many of the purchases made by Parisian art dealers were, in fact, for Germany.



PORTRAIT, "A LADY,"

By B. Luini.

Nat'l Loan Exhibition, London.

## Only Fair Prices.

The 87 paintings and drawings, sold on the first day, made a total of \$283,830, which was \$28,630 more than the aggregate of the "experts'" demands. M. Kleinberger paid the highest price, that of \$35,200 for the predella by Giovanni di Paolo (No. 51), for which the "experts" had asked only \$11,000; the underbidders were M. Trotti and M. Bernard d'Hendecourt. The keen competition and the high price paid for this painting caused great surprise as Giovanni di Paolo, though a charming artist, is a secondary master and the predella is a rather late work, surpassed in quality by other pictures of his. The late M. Aynard bought it about 15 years ago for \$2,400. Another painting for which there was a keen contest was the tiny "Virgin and Child," (No. 34), by Jean Malouel, the Dijon painter of the 14th century; this little panel, measuring only 8 x 6 inches, was also valued by the experts at \$11,000, but was rapidly run up to a higher price. Finally the only bidders left were M. Lapauze, the Director of the Petit Palais, who was bidding on behalf of his museum, and M. Féral, one of the experts, who represented the well-known Parisian collector, M. Carlos de Beistegui; the latter secured the prize for \$27,610.

## Some Good Figures.

The Fra Angelico (No. 35) was very cheap in comparison with the two paintings already mentioned; M. Kleinberger was able

(Continued on page 8.)

THE SISTERS FULLERTON,  
By Sir Thomas Lawrence.  
Nat'l Loan Exhibition, London.



# CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Academy of Design (Nat'l), 215 West 57 St.—Annual Winter exhibition, opens Dec. 20.

Brown-Robertson Co., 707 Fifth Ave.—Etchings by George T. Plowman, and group exhibition of colored etchings, to Dec. 30.

Carroll Art Gallery, 9 East 44 St.—Paintings and drawings by Arthur B. Davies and decorative screens by Robert W. Chanler, through Jan. 15.

Charles, of London, 717 Fifth Ave.—Exhibition of rare old Chinese Porcelains and old colored Mezzotints and Engravings, through December. Grosvenor Thomas collection old English stained glass.

Cottier Galleries (new), 718 Fifth Ave.—Exhibition of bronzes by Antoine Barye, to Jan. 1.

Daniel Gallery, 2 West 47 St.—A group of modern painters, through Jan. 5.

C. J. Dearden, 7 East 41 St.—Special exhibition of old chairs and tables, through Dec.

Durand-Ruel Galleries, 12 East 57 St.—Exhibition of still-lives and flowers, by Manet, Monet, Pissarro, Renoir, Sisley, André and d'Espagnat, Dec. 20-Jan. 14.

Ederheimer Print Cabinet, 366 Fifth Ave.—Original drawings by Old Masters, through Dec.

Ehrich Galleries, 707 Fifth Ave.—The Cahn collection of early and later pictures and sketches by John Constable, through the end of the month.

Folsom Galleries, 396 Fifth Ave.—Paintings by Louise Upton Brumback, to Dec. 30.

Victor G. Fischer Galleries, 467 Fifth Ave.—18th century French paintings, and German Primitives.

Grace House, 802 Broadway—Exhibition by members of the Catherine Lorillard Wolfe Art Club, through Dec.

Gimpel and Wildenstein Galleries, 636 Fifth Ave.—Modern French, German and English Graphic Art, from the collection of A. E. Gallatin. Admission 25 cts. Proceeds for benefit of the Junior League, through Dec. 20.

Hispanic Museum, 156 St. and B'way—Spanish art, etc. Daily and Sunday, 10 A. M. to 5 P. M. Free.

E. M. Hodgkins' Galleries, 630 Fifth Ave.—Drawings by Richard Cosway.

Louis Katz Galleries, 103 West 74 St.—Exhibition of Architectural Etchings by Andrew F. Affleck, Hedley Fitton, R. E. Albany, and Axel H. Haig, to Dec. 15.

Frederick Keppel Co., 4 East 39 St.—Lithographs and etchings of Grecian Temples, to Dec. 20.

Katz Galleries, 103 West 74 St.—Engravings by Arlent Edwards and others, to Jan. 15.

Kennedy & Co., 613 Fifth Ave.—Old English and French engravings in color, to Dec. 30.

Knoedler Galleries, 556 Fifth Ave.—Old English prints in color. Portraits by Mrs. Benjamin Guinness, and by C. Eksergian, through Dec. 27.

Macbeth Galleries, 450 Fifth Ave.—Exhibition by twelve American painters, through Jan. 3.

MacDowell Club, 108 West 55 St.—Eighth group exhibition to Dec. 25-Jan. 6.

Manzi, Joyant & Co. (Goupil Gallery, 56 West 45 St.—Annual exhibition by members of the Society of Graver-Printers in color, through Dec.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Mondays and Fridays, 25 cents. Free other days.

Montross Galleries, 550 Fifth Ave.—Portraits by Robert Vonnoh and sculptures by Bessie Vonnoh, to Dec. 30.

Moulton & Ricketts, Galleries, 537 Fifth Ave.—Special exhibition of early English landscapes and etchings by Walter James.

National Arts Club, 119 East 19 St.—Annual exhibition of the National Society of Craftsmen, to Dec. 24.

New York Public Library, Room 321—The making of an etching, Room 316, exhibition of etchings by Frank Brangwyn, to Jan. 15. Etchings by A. T. Millar. Engravings of the 15th and 16th centuries, on indefinitely.

New York School of Applied Design, 160 Lexington Ave.—Original drawings by 19th century French masters from the collection of Miss Lillie Lawlor, to Dec. 30.

Photo-Secession Gallery, 291 Fifth Ave.—Recent drawings, pastels and watercolors by A. Walkowitz, to Jan. 3.

Powell Gallery, 983 Sixth Ave.—Thumb-box sketches to Dec. 24. Exhibition of aquarels by Carton Moorepark, Dec. 29-Jan. 12.

Robert W. Partridge, Plaza Hotel—Heirlooms from Up Park, Petersfield, England, purchased direct from Heir Apparent, son of Earl of Clanwilliam.

Salmagundi Club, 14 West 12 St.—Annual watercolor exhibition, to Dec. 31.

Scott & Fowles Galleries, 590 Fifth Ave.—Drawings by Sir Thomas Lawrence, to Dec. 20.

Rudolf Seckel Gallery, 31 East 12 St.—Exhibition of etchings by Rembrandt through December.

Yorkville Library, 222 East 79 St.—Paintings by Gustave Wolff.

## COMING ART AUCTIONS.

New York.  
Sito's Fifth Ave. Art Galleries, 546 Fifth Ave.—Rugs and jewelry, Dec. 22-24, 2.30 P. M.

## EXHIBITIONS NOW ON

### The Vonnos at Montross's.

The joint exhibition of oils by Robert Vonnoh and sculptures by Mrs. Vonnoh (Bessie Potter), now on at the Montross Gallery, No. 550 Fifth Ave., of which an advance notice was given last week, continues to deservedly attract throngs of serious art lovers and students.

It is not only a strong and interesting display, but one that has unusual educational features, for the couple whose paintings and sculptures compose it, are themselves earnest students and able workers in their respective lines. Mr. Vonnoh has enjoyed a high reputation for a number of years as a strong portrait and landscape painter and an able art instructor, and Mrs. Vonnoh has also won reputation by her truthful, well-modeled graceful and refined little figure sculpture, well called "modern Tanagras," for, while their inspiration are those graceful productions of the early Greeks, their expression is that of the life of today.

The clou of Mr. Vonnoh's display of oils is his large group portrait of President Wilson's family, in which he has depicted Mrs. Wilson and her three daughters at tea on the verandah of their summer home at Cornish, N. H. The canvas is a large one, is painted in a high key, and has a bright harmonious color scheme. The likenesses are admirable, the grouping effective and the sense of light and air and summer warmth most truthful. The picture is to be reproduced in the January "Century," and will soon appear in reproduction in the ART NEWS.

The portraits of Dr. Weir Mitchell, Charles Francis Adams, Jay Cooke, Dr. Keene, Talcott Williams, are necessarily somewhat Academic from their subjects and are strong, dignified and serious works. They are uniformly well drawn and excellent in likeness, but the later presentments of the sculptor, Daniel Chester French, seated on a ladder in his studio, of the latter's daughter, Miss Margaret French, and the fine head of an old man, are more appealing, while his earlier bust presentment of Mrs. Vonnoh, broadly painted and fresh and clear in color, is easily the best of his portraits.

In his landscapes, Mr. Vonnoh seems to the writer at his best, especially in such well-known works as "Old Bridge at Grez," "November Morning—France," and the series of smaller works, notably several sketches—all marked by tender sentiment, charming atmospheric effect and delicate delicious color.

Mrs. Vonnoh's little sculptures, including two dainty figures for fountains, fill the smaller outer Montross Gallery. Many are familiar, and are, as always, fascinating, with their graceful lines of figure and swirling draperies. Most of these figures are in bronze, but there is a bust portrait of a baby and another of a little girl in white marble, that are irresistible in feeling and expression.

A word must be said for the rarely artistic decorative arrangement of the gallery where the sculptures are shown, with small fountains playing, and its atmosphere of true art.

### German Culture Society's Show.

The German Society for Culture is holding an exhibition of paintings, sculpture and arts and crafts at 4 West 28 St., through Dec. 24. A number of well-known artists are represented, namely, Albert Groll, John Sloan, W. R. Leigh, Jerome Myers, Leon Dabo, Edith Penman, D. Ericson, Henry Mosler (two interesting heads and a landscape), Jane Peterson, E. Hardenbergh, Louis Bromberg and E. R. Kramer. There are also several interesting small bronzes by Isidor Konti and a bust of Mayor Gaynor by E. Paecios, a Venezuelan sculpture. There is also some well-decorated china by Dorothea W. O'Hara.

### NEW DANIEL GALLERY.

The new Daniel Gallery, 2 West 47 St., opened Dec. 16, with an exhibition of modern paintings by a group of artists whose work stands for individuality and who have been able to express their ideals with artistic skill. To the man who has a personal note to express, the creative instinct and who is forced on by the love of self-expression these galleries off every encouragement.

In this their first exhibition, some fifteen painters of the modern school are represented. The galleries are tastefully decorated in tones of warm grays and browns, against which the pictures are shown to admirable advantage.

Mr. Charles Daniel, the owner of the Galleries, has been a collector of American pictures for a number of years and has always been interested in encouraging the younger artists who have fought for ideals, rather than those who cater commercially to public taste. He is the first art collector who has ever had the courage to invest his money in a gallery on faith in his ideals, and his action will no doubt find sincere appreciation.

In the present display, Rockwell comes as a representative of the ultra simple in art. In his "Mother and Her Sons" he strives to express the maternal sentiment and groups his figures with that thought evidently paramount. His design is interesting the composition strong, and the color good. A. L. Kroll shows a "Wood Interior", fresh in color, broadly painted and truthful in texture. Max Kuehne's marine, "Cornish Headland" is a virile presentation of sea and rock, and William J. Glackens "Bellport Bay", seen before, looks well in its new surroundings.

There is a portrait of rare quality by Charles Austen Needham, a decorative flower panel by William E. Schumacher which vibrates with life and has beauty of color, while George Luks "Dr. Slop" is an excellent piece of character painting. Samuel Halper's "Interior" is strongly painted, good in arrangement and in the handling of light. Earnest Lawson's "Washington Bridge" is typically good and Maurice Prendergast's "Le Crepuscule" shows strong individuality.

"The Bull Fighter" by Claggett Wilson, while scarcely a thing of beauty is an interesting character study and "The Breakwater" by Hayley Lever is a thoroughly convincing work, with good atmospheric qualities and fine color.

### Constables at Ehrich Galleries.

A portion only of the collection of works by the early English master, John Constable, owned by Mr. Joseph Cahn, a London collector now here, but which number no less than 54 oils and 15 watercolors, ranging from landscape sketches to finished pictures, and which represent the painter's various periods, are on exhibition at the Ehrich Galleries, No. 707 Fifth Ave., through the month. In an upper gallery are shown examples of Turner, Bonington and four of David Cox—also owned by Mr. Cahn.

The exhibition is educationally instructive and valuable, as it enables one to study the growth and development of Constable's art, from its earliest beginnings. In fact, there is one sketch, painted when Constable was only fourteen. The influence of the Dutch masters, Hobbema and Ruysdael, is marked in the earlier sketches, while some of the later ones, from which the Barbizon masters obtained inspiration, might, at first glance, be mistaken for the latter's works.

While necessarily the examples shown, differ greatly in quality and importance, there is not one that is uninteresting. The best examples are the finished oil, "View in Suffolk," with typical fine distance and atmosphere, the "Maidstone—Kent," broadly painted, and the "Glebe Farm," an early work. The "Dell—Helmham," is well known through the engraving by David Lucas.

There is a curiously interesting marine, with a suggestion of Turner in treatment as well as subject, in a picture of an old American frigate, standing out to sea from Portsmouth, with the stars and stripes flying from an attendant sailing lugger.

Among the watercolors should be mentioned the "Stormy Sea and Coast," the "Bridge and Mill" and the "Langdale—Westmoreland."

An early Turner, "Carnarvon Castle," two of his middle period, "Waterfall" and one of his latest period, "Sands—Sunset" form an interesting group.

### War Oils by O. W. Beck.

Eight of the paintings by Otto Walter Beck now on exhibition in the Pratt Art Institute Gallery, Brooklyn, portray episodes in the history of the Duryea Zouaves, a regiment organized in New York City and the first to engage in battle in the war. One of the paintings shows a reunion of some of the veterans fifty years after.

Sketches at John Burroughs' Woodchuck Lodge also by Mr. Beck, are shown.

### Portraits by Mrs. Guinness.

Mrs. Benjamin Guinness, a well-known young Irish woman, who has become prominent in New York society, is showing at the Knoedler Gallery, 356 Fifth Ave., through this week, some 19 portraits in oil. This is Mrs. Guinness' first public exhibition, and it is announced that she has only taken up painting the past three years, and is entirely self-taught.

The announcement was not necessary, for although the work has a certain boldness of execution and decided dash, it evidences the need of long and hard study under competent instruction, on the part of the fair artist, if she really and sincerely wishes to "arrive."

The drawing is fairly good on the whole, but the figures have no bodies under their clothes, and have been done too hurriedly. In a word, Mrs. Guinness has looked lovingly upon the portraits of Whistler, de la Gandara and perhaps Robert Henri, and has evidently fondly imagined she could "go and do likewise."

The display is interesting and is significant in that it evidences the restlessness of the society woman of today, and her desire to accomplish, without sufficient resource or education in any one line, what years of application, study and innate ability have brought to those who have really succeeded in such lines.

In the same gallery are four large portraits by a Mr. Eksergian, a Boston painter, if one is not mistaken. These are decorative and conventional, doubtless flattering to the subjects, but artificial and lacking in any real inspiration.

### English Prints at Manzi-Joyant Gallery.

The annual exhibition of works by members of the British Society of Graver-Printers in Color, is on at the new Manzi-Joyant Galleries, successors to Goupil & Co., of Paris and New York in West 45 St. The display is a varied one, and comprises the work of many of England's best modern etchers, printers and engravers. Landscapes and figure works predominate and in this the exhibition differs from so many of this season's English etching displays in which a surfeit old world of architectural subjects abound.

One of the most interesting of the color etchings, is "Piccadilly Circus, Christmas," by W. Douglas Almond, who has caught the spirit of the subject with remarkable cleverness. A group of aquatints by E. L. Lawrenson are unique. Replete with British types, and English atmosphere, are "Going to the Wedding," "Dovedale from Brentwood" and "Horse Guards," etc. Eight etchings and mezzotints by F. Marriott are also worthy of note, "A Normandy Farm," "Old House near Loches," and "Archway at Amboise," are among the best examples. "New York from Governors Island," by W. Monk, is unusually fine, showing the skyscrapers at the lower end of Manhattan, from an individual viewpoint. There are also a number of attractive woodcuts by Mabel Royds and Allen Seaby, and metal prints by Raphael and Theodore Roussel.

To Mr. Leopold Dion, who is managing the galleries, is given the credit for the attractiveness of their decoration. The walls are draped in soft gray and series of small galleries have been built for the display of the varied exhibitions. Over three thousand color prints, etchings and lithographs are said to be in the collection owned by this firm, and many of these will be on exhibition during the season.

### Louise Brumback at Folsom's.

Louise Upton Brumback, of Kansas City, Mo., a painter whose work is not well known to Eastern art lovers, but whose strong and beautifully colored landscapes and marines, entitle her to a place of prominence in current American art, is holding an exhibition of some twenty-nine oils at the Folsom Galleries, 396 Fifth Ave., through Dec. 30. The exhibition is joyous in effect, the oils broadly painted with every determination to present the truth in a simple and direct manner. "Reflection," is one of the best canvases in the display. While lower in tone than some of the other examples it has, however, beauty of color and charm of composition. "Across the Sand" is full of light and air, and "Sunny Day" is a lovely winter landscape. "Old-Fashioned Garden," a riot of color, commands and holds attention.

### PRINCESS SHOWS PORTRAITS.

Princess Lwof-Parlaghy exhibited her recent portraits of well known people at her apartments in the Plaza Hotel last week.

Her sitters have included General Benjamin F. Tracy, August Belmont, Andrew Carnegie, Senator Depew, Thomas Edison, Ambassador Herrick, James B. Haggin, Judge Alton B. Parker, General Horace Porter, and Nicola Tesla.

(Continued on page 8.)



## CHICAGO.

The municipal Christmas Tree, erected in Grant Park interests the members of the Art Institute in its artistic ensemble. With its myriad of colored lights. The giant tree, 75 feet in height, will be the center of an artistic environment that will make one of the most beautiful pictures imaginable for the engines on the Lake front will at a given signal throw clouds of steam, thus making a fairyland scene. Choruses and solos from the Chicago Opera Company will add to the illusion.

## More Ryerson Pictures.

French modern art is most discriminatingly represented in the examples collected by Mr. Martin A. Ryerson, and now on exhibition at the Institute. There are three by Monet, "The Haystack," "Garden and Chateau," of his early years of work, '77 and '84, and a "Railway Station"; an orchard by Pissarro, '70, two Renoirs, portrait of a child, and two figures, sisters presumably; "Woman and Her Dog," by Carrière, a large canvas, '86; a "Market Place," and a "River View," by Le Pine; two Spanish interiors of a care showing, in the larger canvas, the stage with gay dancers in the swirl of the dances by Canals; a "Mountain Valley" or "Ravine," by Huguet, two by Eugene Boudin of French harbors; a pastoral by A. Guillaumin; a beautiful landscape by Sisley; an unusually fine Puvis de Chavannes, classic in composition; a Jongkind, and two by Albert Andre, which are interesting for their broad style, "Girl Sewing at Window" and a "Flower Composition," all of which, added to those examples in other galleries nearby possess practical educational value for the visitor and the art student.

## In the Galleries.

Frank C. Peyraud's canvases are at the Reinhardt Galleries. There are thirty-one examples of his facile brush and appreciation of nature in her tender moods. Pure in color, rich in quality, are the "Brook," the "Day in June," "April," "Indian Summer," "Sand Dunes," "October Morning," "The Berkshires," "Golden Autumn," "Midsummer," betrays sympathy and understanding. The artist uses a magic palette, and the group shows remarkable versatility, color sense and tonal quality.

Another local artist displays at the Artists' Guild some 29 pictures in which the charm of the Seine Valley absorbs the visitor. Prominent in many of them is the well-known Chateau Gaillard in many settings. "The Stream," the "Slopes," the fascinating old "Houses Across the River," sunny and colorful, the "Lily Pond, Petit Andelys," "Drifting Clouds," are merely suggestive of the exhibition.

Moulton and Ricketts display several important Innenses in the upper galleries, while below are Bruce Crane's "Wheatfield," George E. Elmer Browne's "Moonlight—France," James Hart's "Summer Afternoon," and a "Marine," by Julian Rix, a grouping most enjoyable.

Anderson's Galleries are strong with examples of Keith, Paul Dougherty, Henry W. Ranger, Lawton Parker, Leon Dabo, George H. Bogart (a fine "Sunset"), Couse, "The Forest Pool," and many others of equal value—thirty-eight canvases in all.

Thurber continues to show fine marines by Charles Hallberg, the graceful foliage and charm of Alfred Jansson's interpretations of Nature, the Brittany scenes and portraits of Arvid Nyholm (a pupil of Zorn), whose work is at West Point Academy, and Smithsonian Institute, and the watercolors of Hugo Von Hofsten which have been shown in the Penna. Academy and Phila. Watercolor Society shows and elsewhere. These four Chicago artists are foreign-born but pursue their art in the turmoil of a Metropolis. Hallberg has the honor to be represented in the Swedish Royal Collection in Stockholm, a tribute to this erstwhile sailor, and later, janitor of a bank building when his talent was discovered in time to allow him to develop his ambition.

Wilson Irvine is one of the younger men who has come to the front as an American artist, as proven by the charming "The Morning Walk," recently reproduced in the ART NEWS through the courtesy of the Anderson Galleries. Mr. Irvine has exhibited at the Art Institute, Corcoran Art Gallery, Pa. Academy, Carnegie Institute and other galleries. His works are in the Art Institute, Hackley Museum and in the galleries of private collectors, among whom may be mentioned Messrs. Charles L. Hutchinson, Frank G. Logan, W. O. Goodman and others. Technique, color and composition in Mr. Irvine's paintings are all good. His works are luminous, loosely painted and have a clarity that engages attention; above all they are sympathetic in quality.

Giselle d'Unger.

## PHILADELPHIA.

The second annual exhibition of works in oil at the Art Club by painters of Philadelphia and vicinity, opened to the public on Monday, December 15, after a charming reception the preceding Saturday evening. The visitors were surprised to find only 59 pictures, which artists assert was caused by the very severe pruning of the Committee in charge.

While there are some pictures in subdued and natural tones, the majority of the works are what W. S. Gilbert would have called "Greenery-Yallery," which seems to be the tendency of the younger artists of today. While this may be permissible in water color and pastel, I think, as I said last week in my criticism of the new pictures in the Wiltach Collection, the rich and sensuous blues, reds and browns of the old masters are the standard of legitimate art, and having stood the test for hundreds of years, are not likely to give way to the lighter tones which are faded and unsatisfactory when contrasted with them.

## Some Misnamed Pictures.

A peculiarity of the Exhibition which strikes one very perceptibly in looking over the catalog is that two of the pictures hung are mis-named, namely, No. 45 by Fred Wagner, which is called "Summer" when it is a Winter scene, and a broad and powerful one at that, which would make it appear that the Hanging Committee must have been "color blind," and No. 13, "Sadie Numan," by Alice Kent Stoddard. Sadie's nose was evidently out of joint with the Committee, for No. 13 is a portrait of "Gerald Stanley Lee," by the artist above named. These eccentricities of the Hanging Committee may be understood by them, but the spectators will find it difficult to reconcile themselves to them. A new catalog would be in order.

A finely painted picture is "The Canary," by William M. Paxton, most carefully and artistically handled. It is almost a miniature in finish, but is on a broader scale than that kind of work.

One is astonished to find the "Old Vollandam Couple," by Leopold Seyffert, in this exhibition, when, as was said in our article anent the Sketch Club, there was a large wall space reserved for it there, with the announcement that it would be in place in a few days. There is an explanation due the public and the Sketch Club by Mr. Seyffert. The picture is strongly modeled, and full of character.

Everett L. Bryant has two flower pieces, "Poppies" and "Nasturtiums." While pleasing in color they need more careful handling.

In his effort to do something on a large scale, Jos. J. Pearson has overshoot the mark in his picture, "Shooting Mallards." The wounded ducks are ably portrayed, but there is an absolute waste of sky and water canvas in an effort to introduce the miniature hunter, who is very much in a haze.

E. W. Redfield has a bold and satisfactory picture called "Woodland Brook," which is ably handled.

## A Good Portrait.

Henry R. Rittenberg has distinguished himself in painting an admirable life-like portrait of John F. Hunker, one of the most popular members of the Art Club. The only fault to find with the picture is that the background is opaque. Mr. Rittenberg should remember that even shadows are transparent.

A pleasant subject, admirably painted, is "The Mender," by John R. Conner, but, unfortunately, it is at a great disadvantage by being hung between two bold pictures full of color, "Spring," by Robert Spencer, and "Dinah," by Henry R. Rittenberg. The red and green peppers in the Old Mammie's basket, almost kill Mr. Conner's delicate color effect, which is sympathetic and delightful. The great Turner, once "killed" all the pictures near his marine, by pasting on "Varnishing Day," a big red legal seal on his sunset and glazing it.

"Etretat-Morning," by C. H. B. Demuth, is the most "impressionistic" picture in the exhibit, and looks as if it might have been imported from the great "Futurists" and "Cubists" exhibition recently held in New York.

"Miss R. in Costume," by A. C. Williamson, shows a pretty Miss with her head coquettishly turned and evidently watching the bad Indian (an accidental effect), in the left hand lower corner of the picture, who, though small, looks ferocious in his feather headgear. As "Miss R." has several fingers cut off, perhaps the Indian has been getting in his deadly work as a Vivisectionist.

"Steady," by Percival Rosseau, is a capital dog picture, full of action and admirably painted.

I am quite positive that Miss Nina B. Ward painted the "Young Woman in Black," as she has her name in big red letters in the upper corner of the picture.

## Other Good Works.

Richard Blossom Farley has two pictures, "Moonbow" and "Midsummer Noon," which are sky effects, but lack the strength that is necessary in such productions. Angry clouds are absolutely essential.

"In the Studio," by Albert Rosenthal, is a most carefully painted picture, with one of the modern elongated dames supporting a chair in pensive attitude. I have seen pictures recently in Mr. Rosenthal's studio that are far superior.

"Reflecting," by Lazar Raditz, reminds me of the famous order of Andrew Jackson at New Orleans, "Don't shoot until you see the whites of their eyes," for the young lady has her head turned so that the whites are almost the only part of the optic visible.

James B. Sword, the veteran and distinguished artist of the Art Club, has a very pleasant picture styled "Evening."

In looking at two small landscapes by A. Bryan Wall, "Bow Creek," and the "Old Mill," one is reminded of Thackeray's introduction to one of his books of short stories, "They may be small potatoes, but they are good ones." Mr. Wall paints with fidelity and true appreciation of nature.

With so much room space the pictures look lonely and I think it was a serious mistake not to hang more, especially as there are many excellent local artists not represented.

Harrington Fitzgerald.

## BALTIMORE.

The Fifth exhibition of Contemporary American Art under the auspices of the Charcoal Club will open at the Peabody Gallery Feb. 9 to continue until March 8.

Works intended for exhibition must arrive at the Gallery on Jan. 30 and Jan. 31 and no painting that has ever been shown publicly in Baltimore will be eligible. All canvases not especially invited will be subjected to Jury inspection. The jury is composed of Childe Hassam, Edward W. Redfield and Robert Henri.

From present indications, it would appear that the show will be up to its usual high standards, a number of fine canvases already having been promised. The exhibition committee includes W. R. C. Wood, Frederick H. Gottlieb, S. Edwin Whiteman, Thomas C. Corner, Henry H. Wiegand, Edward Berge and Everett I. L. Bryant.

The current exhibition by "The Six," which recently closed at the Peabody Gallery, was followed by a display of work by Charles H. Walther and Miss Frances Evans. The show arranged by "The Six" was highly creditable and proved one of the most interesting events held locally this season. Each artist was well represented and some very strong work, indeed was shown.

It is understood that a number of additions to Mr. Henry Walters' notable collection of ceramics will be seen when the beautiful gallery, housing his art treasures is opened for its annual four months' visiting period on Jan. 3. The Gallery will be opened as usual every Saturday and Wednesday of January, February, March April, and Washington's Birthday and Easter Monday.

The Walters Gallery is by long odds the most important art institution in Baltimore and does, perhaps, more to attract visitors to Baltimore than any other single place in the city. Mr. Walters spends but little time in Baltimore and during his absence the Gallery is under the general supervision of Mr. Faris C. Pitt, himself a collector of note.

The new window, "Faith" in the old Lafayette Avenue Presbyterian Church, Brooklyn, N. Y. is by Joseph Lauber, formerly of New York but now head of the Department of Design and Mural Decoration at the Maryland Institute. Mr. Lauber has executed a number of important window commissions, among them having been "Hope" to which his latest work is a companion piece; the chancel windows in Center Church, New Haven, the windows of the apse of St. Paul's, Richmond, Va., the "Incredulity of Thomas" in the Church of the Ascension, Fifth Avenue and Tenth Street, N. Y. and a series of windows for Trinity Lutheran Church, Lancaster, Pa.

Joseph Pennell's Greek Temples are attracting much attention, at the Bendann Galleries. They have been very well received, the current opinion seeming to be that on the whole in them Mr. Pennell has even done more notable work than in the Panama series last year.

W. W. B.

## BOSTON.

Boston is in the first quarter of its usual conservative art season and the quality of the shows expected may easily be predicted by art busy bodies. The Art Club, to be sure, has started off with a surprisingly interesting exhibition as a tonic for its rumored sickly, if not moribund, condition, as Leon Bakst's brilliant, audacious, exotic watercolor designs are there to be seen, and the patient art-hack is sitting up and taking notice.

However, this exhibition will probably be followed by the usual routine shows, the scrapings of the New York studios, with a few of the more insistent Boston painters thrown in as a sop to the popular demand.

The St. Botolph Club is guaranteed by the quality of its standing committee to exhibit occasionally a few good things, gathered together in New York or elsewhere, and the usual "one-man" shows by Boston painters, are to be looked for. In passing it may be remarked that, given the names of the painters on any of the art committees in Boston, or, for that matter, anywhere else, the kind of exhibition which is to result from their labors may be predicted with perfect accuracy. This truth holds good with regard to juries and the awards of honors to be made by them at any of the coming exhibitions.

## Museum's Antique Method.

The Art Museum preserves its antique method of exploiting everybody dead nobody living. However, an interesting collection of stiff, the fruit of his recent studious excursion into the Orient is being loaned by Mr. Denman W. Ross. His search for art symbols of the early times has evidently been patient and long-suffering, but he must feel almost repaid for his expensive pains when he sees the interest shown in the miniature museum, well placed in the "Renaissance Court," erstwhile devoted to painfully white and new replicas of favorite statues.

A newcomer to many of the gallery frequenters is Gino Perera, whose work at Doll and Richards' Gallery has attracted the favorable notice of critics, painters and ordinary mortals.

His seems an art self-taught, but sound in method and convincing—the art of a man who loves the beautiful in nature and is not afraid to give expression to that love. He presents with great poetry and beauty of color aspects of mountain and sea quite beyond the grasp of the literalist, and one cannot help hoping that this poetic instinct may never be clouded by over-sophistication and studio tradition.

## Good Things at Vose's.

The Vose Gallery, the only one in the city where the artist is an invited guest and not a tenant, has, at present, a surprisingly good showing of (so-called) small pictures, although more than one well-known painter is represented by a 25 x 30 example.

Gardner Symonds leads the march with a delightful work—a study of a limpid stream, with well-drawn trees along the banks, their forms repeated in luminous shadow in the water. Elliot Daingerfield, too, shows a representative work of ripe and mellow color, semi-decorative in interest; William M. Chase a handsome still-life; Paul Dougherty some studies of pounding surf, and F. Ballard Williams several characteristic small pictures, full of old-world charm. Here, also, are to be seen examples of such painters as C. H. Davis, E. A. Page, W. B. Clossen, H. H. Ahl, Melbourne H. Hardwick, the Kaulas, Mrs. M. F. Brumback and the Enukings, father and son, the former of whom shows a very interesting example of his early work, painted in 1872 and possessing many of the qualities which have since brought his work such celebrity.

All available space at the Copley Gallery is interestingly occupied by the works of George Noyes, a detailed notice of which will be given later.

John Doe.

## NEWPORT (R. I.)

The Newport Art Association has decided to purchase the old Hunt studio, in Church street, together with the cottage and several thousand feet of land adjacent. Although the deeds have not been passed, the purchase is practically assured.

Mrs. Maude Howe Elliott, Mrs. John Nicholas Brown and Mr. Harford W. H. Powel are on the Governing Board and the members of the association include Rear Admiral Chadwick, Mrs. French Vanderbilt, Mrs. Harold Brown, W. Sargent Kendall, Mr. Elijah Baxter, Mrs. J. Mitchell Clark, Mrs. John W. Burgess, Mrs. Lyman Colt Josephs, Mrs. R. Manson Smith and others.

(Continued on page 11.)



## PARIS LETTER.

(Continued from page 5.)

to buy it for \$23,980, the underbidders being M. Trotti and M. Féral. This delightful little picture, painted on an octagon panel measuring rather less than 12 in. across, was bought by M. Aynard for \$2,552 at the Triqueti sale in 1886. Several other pictures went far beyond the "experts' valuation. Thus the Cavallini (No. 42), for which the "experts" asked only \$660, was, after a sharp contest, knocked down to Mr. Langton Douglas for \$4,664; M. Seymour de Ricci gave \$9,702 for the portrait of a woman attributed to Filippo Lippi (No. 53) for which the "experts" asked \$5,500; M. Kleinberger bought the "St. Stephen" ascribed to Mainardi, which the experts valued at \$3,300, for \$8,360 and paid \$4,180 for the German portrait of a woman (No. 26) valued at \$660, which made \$517 at the Spitzer sale in 1893; M. Hoentschel gave \$9,680 for Filippo Lippi's "Scenes from the Life of St. Benedict" (valued at \$6,600) and \$8,162 for the "Virgin and Child," by Lorenzo Monaco (also valued at \$6,600). For the portrait of a woman attributed to Piero della Francesca (No. 62) M. Bernard d'Hendecourt gave \$8,800 and the Brussels museum bought the "Christ on the Cross" attributed to Hubert van Eyck (No. 69) for \$2,860. The "Virgin and Child," by the painter known as "Compagno di Pesellino" (No. 43) went to M. Bousquet for \$4,400 and the portrait of a man by Cariani (No. 41) to M. Féral for \$5,280. The early Rembrandt, "Ecce Homo" (No. 79), did not find favor with buyers. The cheapest picture was Greuze's portrait at \$2,002. Among the nine modern pictures, the most expensive was the "Fisherman's Family," by Puvion de Chavannes, for which the "experts" asked \$6,600, but which was bought by MM. Bernheim-Jeune for \$8,800.

## Prices for Tapestries.

The three Flemish tapestries, representing scenes from a romance by Lambert le Tors, were bought by M. Lapauze for the Petit Palais. He paid \$26,840 for the largest (No. 337), \$15,180 for No. 338 and \$4,730 for No. 339. For the French tapestry of the "Nativity," M. Hoentschel gave \$22,000 and M. Kelekian paid \$16,830 for the 16th century Persian carpet (No. 344). M. Gradt gave \$18,260 for a sofa and eight armchairs covered with 17th century tapestry. The most expensive of the sculptures was the terra cotta "Virgin and Child" of the school of Donatello for which M. Kleinberger paid \$8,690; the bas-relief attributed to Agostino di Duccio, for which M. Canessa gave \$6,160, was cheap.

Among other important prices were \$8,360 for the statue, terra cotta equestrian, of Louis XIV by Bernin (M. Fix-Masseau); \$4,840 for the marble statuette of St. Jerome, Italian 16th century (Frankfort Museum); statuette of a child, school of Desiderio, \$6,620 (M. Léman).

## Faience Sells Well.

The faience fetched high prices, M. Martin Le Roy giving \$4,180 for a Damascus dish (No. 114) and M. Stora \$4,400 for a cylindrical "Hanap" in Damascus ware (No. 107). M. Brauer, of Nice, paid \$17,490 for the bronze plaque of the "Virgin and Child" attributed to Donatello (No. 226) and other bronzes sold well.

## Some Good Exhibitions.

The Aynard sale has overshadowed everything else last week, but some exhibitions must be briefly mentioned. At the Georges Petit Gallery is the annual show of "La Comédie Humaine," the artistic level of which is not high, although there are a few pictures and drawings of merit. MM. Bernheim-Jeune have an interesting exhibition of works by the late Henri Cross, the pointilliste painter, and at the Druet Gallery is a show of Jules Flandrin which is rather disappointing and not up to the standard of his recent work. Mrs. Dunlap Hopkins invited numerous friends on Dec. 6-7 to inspect the pictures that she has painted this Summer, on which she was warmly congratulated.

## MEMPHIS.

As announced in last week's ART NEWS, Mrs. S. H. Brooks has given a \$100,000 memorial art gallery to Memphis, to be erected in Overton Park as soon as plans are completed by Mr. J. G. Brooks, the architect.

Mrs. Brooks will select a commission of three or more well-known artists to pass upon the paintings and other exhibits which may be offered to the gallery, either as donations for permanent exhibits or as special exhibits.

Rogers has done a large amount of architectural work since the erection of the new courthouse here. He recently was awarded the contract for the plans of the H. Sophie Newcomb College, the new women's department of Tulane University, at New Orleans, which will cost \$800,000, and has drawn the plans for a large Chinese hospital to be built at Changsha, China.

## WASHINGTON.

Mrs. John Hays Hammond loaned the Corcoran Gallery a painting by Henry Oliver Walker last week, entitled "The Spirit of Youth."

Carroll Beckwith has an exhibition of drawings in crayon, pencil and chalk at the Corcoran Gallery.

The exhibition of oils and watercolors by Walter L. Palmer in the Corcoran Gallery, closed last Sunday.

Mrs. Charles G. Sawtelle recently opened an exhibition of her paintings in the Moore Galleries.

Mrs. Walter Shirlaw has given the National Gallery of Art four paintings by the late Walter Shirlaw and a portrait of the painter by his confrere, Frank Duveneck.

## DETROIT.

The third annual exhibition of works by artists of the State of Michigan was recently opened at the Detroit Museum.

The scope of the exhibition is much broader than heretofore, and is for the first time open to all painters of Michigan, as well as to members of the Hopkin Club.

Noted painters formerly living in Detroit who have sent pictures are Leon Dabo, James Gardner-Soper, Edwin A. Kiefer, Julius Rolshoven and Myron Barlow.

Among those who have not previously shown with the Hopkin Club are Orville S. Allen, Fred C. Andersen, Ernest Harrison Barnes, E. F. Beckwith, Carl Bender, Louis Calewaert, Giuseppe Catalano, George Funk, John H. Hinchman, Arthur L. Jaeger, H. M. Kurtzworth, Isadore Nathan, Fred T. Schnapple, Bartholomew Sporer and Arch Wigle.

## TOLEDO.

The December exhibit at the Museum is on and is one of Oils by Alexander and Birge Harrison, which has been already shown in Buffalo, Detroit and Chicago.

## NEW HAVEN (CONN.)

A special exhibition of paintings, drawings and sculpture by William Sergeant Kendall, recently appointed head of the Yale Art School, to succeed Professor John F. Weir, retired, which closed on Wednesday, presented the art of this painter in a very comprehensive and favorable manner. Notable among the portraits were those of Admiral Sperry, Dr. Prudden of Columbia University, Dr. Ransom Hooker, Dr. Ellice McAlger, Mrs. Arnold Hague and Miss Barbara Norman.

Some popular canvases, such as the "Three Portraits" (mother and two daughters), the Alison (Potter Palmer medal), "Intermezzo," "Beatrice," the nude "Penumbra" and several other figure-pieces, landscapes, make up the works in oil. Pastel portraits included the very strong head of "Albert Stickney" and several charming heads of young women.

Some portraits by John F. Weir and John H. Neimeyer are shown with the Kendall's and Alexander's portrait of Professor Weir is placed for the present in the sculpture corridor.

James Britton.

## CINCINNATI.

The twentieth annual exhibition of the Cincinnati Art Club opened to the public last week and will continue through Dec. 20.

The exhibit is on a scale more extensive than those of past years in some respects. It presents work of Cincinnati artists almost exclusively, Hopkinson Smith being the only exception. Among the artists exhibiting are Frank Duveneck, Henry Mosler, L. H. Meakin, John Rettig, Sharp, Thomas J. Wheatley, Fred Achert, A. Blester, Val Bonhajo, H. W. Burckhardt, Ben H. Faris, Thomas H. Gore of Covington, A. Greenberg of Newport, R. H. Hammond, E. T. Hurley, F. W. Jacob, William F. McDonald, Charles J. McLaughlin, Charles Stuart Todd, Charles W. Waite, Frank Wilmes and Frank Zinser.

## DENVER.

The Denver Artists' club recently inaugurated the eighteenth year of its existence by a reception to Miss Elizabeth Spalding, and the official opening of an exhibition of her water colors.

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## Artists "Group" at Macbeth's.

A "group" exhibition by twelve artists is on at the Macbeth Galleries, 450 Fifth Ave., through Dec. 30. The display is as varied as it is interesting. There is an excellent Blakelock, a group of typically interesting landscapes and figure compositions by F. Ballard Williams, two Arizona subjects by Albert Groll, two good landscapes by Allen D. Cochran, and examples of Arthur B. Davies, Childe Hassam, Emil Carlsen, Charlotte B. Coman, John Carlson, Ben Foster, Gardiner Symons and Charles W. Hawthorne.

## Davies and Chanler at Carroll Gallery.

The Carroll Art Galleries, 9 East 44 St., are showing through Jan. 15, paintings and drawings by Arthur B. Davies, and some decorative scenes by Robert W. Chanler. This is the first exhibition held by these galleries since their removal from West 38 St. If the exhibition is interesting, in the display of works by two such eminent artists, the galleries themselves deserve artistic consideration. High-ceilinged, well-lit, artistically toned and furnished, they express rare individuality in taste.

The work of Arthur B. Davies is now so well known that comment upon it is unnecessary. In the examples shown some of his best work is included. The screens by Robert Chanler are individual in design and rich in color. Altogether it is a unique exhibition and makes a good opening display.

## METROPOLITAN MUSEUM.

Director Robinson of the Metropolitan Museum announced at the press view on Tuesday last, that it is still hoped to show the Morgan collections to the public in January, as the work of unpacking is progressing rapidly. It has been agreed between the Altman executors and the Museum Trustees that the Altman collection is to be temporarily installed in the galleries, now devoted to the John Crosby Brown collection of musical instruments, which will be placed, for a time in another part of the building. Meanwhile, the Crosby Brown galleries will be gone over redecorated, and made as suitable as possible for the display of the Altman pictures and art objects. This display can hardly open before the Spring.

Of the three pictures recently purchased by the Museum one is a "Pieta," by Carlo Crivelli, the approximate date of 1485, from the Bisenzo collection of Rome, where it was formerly cataloged as a Mantegna, and from which it went, in turn, into the collections of Lord Ward and Dudley and Mr. Crawshaw, who bought it at the Dudley sale in 1892. The Museum secured the work from Sulley of London, last Summer when Mr. Johnson of the Trustees and Dr. Valentiner were in London.

Another notable picture is a superior portrait of Bartolomeo Bongo by G. B. Moroni a remarkable work of the period, while the third, a double "Portrait of Two Brothers," by Tintoretto, portraying a youth of 17 standing with his arm affectionately laid on the shoulder of his junior, is the only secular subject by the Venetian master in the Museum and is a superior example.

A collection of 266 pieces of Baron Stiegel and American glass, which fills three cases, the gift of Mr. Frederick W. Hunter, some fine old bronzes, a Knidian Aphrodite, a collection of 250 watch cocks or brackets, a bronze statuette of Lincoln, by A. A. Weinman, the gift of Mr. James Speed (XII and XVII century), and some pieces of Chinese armor are all recent accessions to the constantly growing collections of the Museum.

By the will of the late Edward A. Penniman, who died in Switzerland last July, the Museum has been given, in addition to Mr. Penniman's collection of coins and Colonial and U. S. paper currency, long in its possession as a loan, two antique gold and one old silver watch, and two miniatures of a former Ed. L. Penniman, painted in ivory by Daubigny in Paris, in 1830. Mr. Penniman also gave fifty miniatures on ivory, silk and porcelain to the Brooklyn Institute.

Mezzotints in colors by S. Arlent Edwards, and other artists are on exhibition at the Louis Katz Galleries, No. 103 West 74 St.



CHRIST AND SAMARITAN WOMAN (No. 6).

## CHRIST AND THE SAMARITAN (No. 6).

Dear Sir:

I send herewith a small photo. of a beautiful picture in my possession, which was purchased in Europe over a hundred years ago, and brought to Washington, where it was in a collection, noted in its day.

It has always been considered as by Annibale Carracci, and its subject is, as will be seen, "Christ and the Woman of Samaria."

I am told that a work by A. Caracci of the same title hangs in the Brera Gallery of Milan.

Can any of your readers give me any definite information regarding the picture?

R. W.

Meriden, Conn., Dec. 16, 1913.

## HARTFORD (CONN.)

The Moyer Gallery is showing the much-heralded and eagerly anticipated portrait of Mrs. George M. Sanders (wife of Senator Sanders and the Conn. Assembly) painted by Ben Ali Haggin.

This portrait represents the popular and attractive woman dressed in black gown and picture hat, seated at full length.

To the exhibition of works in art by Hartford artists at the Howe Gallery which, as previously noted, comprised paintings by Wentworth, Riugius, McManus and Jones, have been added a fine Gedney Bunce "Venice," a portrait of the late Judge Garvan by C. Noel Flagg, a dainty and clever landscape by Henry C. White, a marine by Vincent Olmstead, a landscape by Thomas Brabazon, paintings by the Danish-American Gage, Moll and Ruel Tuttle's decorative panel illustrating, "Midsummer Nights Dream."

H. G. Bryant of Hartford, a descendant of William Morris Hunt, is planning a book to deal with Hunt's life and art, and would be pleased to receive data from anyone who had interesting transactions with the distinguished Boston painter. Communications to Mr. Bryant may be addressed to Lenox Court, Hartford.

The Baca Flor portrait of the late J. Pierpont Morgan hangs for the present in the gallery devoted to the display of the Mun-sill collection of modern French paintings in the west wing of the Morgan Museum. It is expected when the new and completed section of the museum is opened, that the various Morgan portraits, including W. W. Story's bust and the Braggers portrait of Junius S. Morgan, may be brought together. The collections assembled in this interesting museum, though developing slowly, are of exceptional quality. American art is best represented perhaps in the Colt memorial section, where uncommonly fine and important examples of Frederick E. Church, Sanford Gifford, Kensett, Cole and Bierstadt hang. This section also boasts an exquisite Ziem, a very fine bronze "Venus," of Houdon, some extremely good examples of Charles Loring Elliott (the full-length portraits of Col. and Mrs. Samuel Colt), and an exceptionally fine Schreyer.



## PRINTS—BOOKS—PICTURE AND OTHER ART SALES.

## LEON HIRSCH SALE.

Some idea of the quality and importance of the collection of Old Masters, formed by the late Leon Hirsch, an accomplished collector and earnest student of early pictures, and which is to be placed on exhibition in the American Art Galleries on January 24 next and will be sold at auction in the Plaza ballroom on the evening of January 9 next, can be gained from the reproduction of a typical example, "The Adoration of the Kings," by Jan Scorel, on the front page of this issue.

The attention of connoisseurs and collectors has already been called to the rare importance and interest of this collection in the ART NEWS, and now that the date of its exhibition and sale draws near, it is fitting that it should receive longer notice. As has already been told, almost every example in the collection is accompanied by a written endorsement from authorities of established reputation. Dr. Bode has himself endorsed the very painting by Scorel now reproduced, and others of the collection, notably a "Saint Roch," by Tiepolo, a pendant to that in the collection of Mr. John G. Johnson, of Philadelphia, a characteristic Jan Steen, "The Wandering Minstrel," and several others.

Dr. Oldenburg of Munich waxes enthusiastic in his endorsement of a "Portrait of an Old Woman," by Goya and of a "Portrait of a Man," by Thomas de Keyser, which he has reproduced in his work on that sturdy old Dutch painter. Dr. Valentiner sponsors several works, as do also Dr. Erasmus and the elder and younger Beruete of Madrid, and Dr. Hofstede de Groot. In brief, no collection of Old Masters or containing Old Masters, has ever come on the American auction mart with such an array of distinguished authoritative endorsers of so many of its individual examples as this one of Mr. Hirsch, whose untimely death has been so mourned in the American art world.

A more detailed description, with illustrations of other fine examples of distinguished early Masters, will be published later on.

## Good Orchardson Price.

A cable to the N. Y. "American" from London says: "How Delicious is the Winning of a Kiss at Love's Beginning," by Sir W. Orchardson, R. A., brought \$2,100, the highest price at Sotheby's sale of paintings and drawings Dec. 15. Norton bought it. The sale realized \$16,632.

Hartley paid \$1,400 for "The Frugal Meal," a watercolor by Josef Graels. Weallis gave \$1,000 for "Birds," by Albert Moore; \$1,000 for "The Reader," a companion picture to "Birds," Albert Moore, and \$750 for a "Portrait of a Child," by Sir H. Raeburn, R. A.

Sabin paid \$1,060 for "The Grand Canal, Venice," by F. Guardi, and \$775 for "A Street Scene, Venice," a panel by the same artist.

"Storm at St. Andrews," a water color by Sam Bough, brought \$625; "Worn Out" George P. Chalmers, R. S. A., \$475; "Highland Hills and Cattle," Peter Graham, R. A., \$525; "The Clang of the Wooden Shoon," Tom Graham, R. S. A., \$700, and a "Portrait of a Girl," landscape background John Hopper \$400.

## Tapestries Sell Well.

The Paris "Herald" says: A sale of tapestries and works of art belonging to several amateurs at the Hotel Drouot Dec. 15, obtained a total of \$80,923.

Two large Louis XIV Gobelin tapestries of the period from a suite styled "The Elements," after Charles Lebrun's cartoons, were sold. The first, "Water," went for \$8,096 to Mme. Aiefortier, and the second, "Fire," for \$7,832 to Mr. Armand Levy these prices including costs. The tapestries had been appraised at \$12,000 each.

## Tapestries Sell High.

At Christie's London, Wednesday, M. Coureau paid \$7,875 for three Gobelin panels woven under Lefebvre, mythological scenes, the largest, eight feet high and eleven wide. M. Coureau also bought three Flemish century panels for \$1,995 and a pair of upright Brussels panels brilliant in color, went to West for \$6,825.

A pair of old Worcester small two-handled vases and covers, six inches high,

brought \$840; a Chinese dinner service, sold for \$1,680, a set of sixteen Adam mahogany chairs and two armchairs, with lyre-shaped backs carved, brought \$3,287, a pair of Chinese octagonal vases and covers, 14½ inches high, Kang-He period, fetched \$945; a Chippendale mahogany octagonal table, 27 inches square, \$840; a pair of Chippendale carved sidetables, 48 inches wide, \$1,370, and an oblong XVII century panel, depicting a boar hunt, 10 feet 9 inches high 13 feet 7 inches wide, \$761.

The sale realized \$50,000.

## A \$10,000 Christie Sale.

"A Lady Holding a Dog and a Kitten," by an unknown artist of the French school, fetched \$920, the highest price of the day, at Christie's sale of old paintings and drawings Dec. 15. The sale realized \$10,000.

"A Landscape, with Gypsies Resting Under a Tree," by G. Moreland, brought \$800; "Fruit," and "Still Life," a pair by J. Van Son, \$577, and a "Portrait of a Lady," by J. Opie, \$551.

## Record Print Prices.

New records were made at a sale at Christie's London, Tuesday last of the late J. W. Grundy's collection of engravings.

"Lady Harriet Herbert," by Valentine Green, after Reynolds, first state, with publication line, brought \$2,830, a record. "Miss Harriet Cholmondeley," after Hoppner, by C. Turner, proof before letters, realized \$1,155, another record. "Mrs. Stables and Her Daughters," by J. R. Smith, after G. Romney, first state, sold for \$2,835, another record. "Master Lambton," after Lawrence, by S. Cousins, first state, went for \$710 and "Henrietta, Countess of Warwick," by J. R. Smith, after Romney, first state, brought \$1,520.

## Whistler Etchings Sold.

Whistler's etching "The Forge," proof on old paper with untrimmed margins, brought \$54, the highest price at a sale of etchings and engravings by the Merwin Sales Company Tuesday evening. The same artists "Fumette" brought \$18, and "Chelsea Bridge and Church," on Dutch paper with water mark, \$22.50. "The Triumph of Mordecai" brought the highest price among the Rembrandts, Mr. Weiss paying \$45 for it. W. T. Wallace paid \$24 for "Death of the Virgin," and "Dr. Faustus" sold for \$17. "The Anatomy Lesson," etched by Flemeng after Rembrandt, brought \$16.50, and Rembrandt's "Johannes Lutra" went to F. Meder for \$16.

Felix Bracquemond's "Vieux Coq" signed, Japan, proof paper, went to May Williams for \$19 and the same gave \$35 for Seymour Haden's "Cowdrey with Geese," \$9 for "Twickenham," and \$15.50 for Durer's "Frederick, Elector of Saxony," original impression with watermark of "The Little Jug." "Sunset on the Thames" went to Hansworth for \$34; a "Landscape with Canal," by Maxime Lalanne, brought \$10.50, and "Ludovicus Hesselin," by Robert Nanteuil, also brought \$10.50. "The Annunciation," by Israel Van Meckenem, a very early impression with watermark of the "Unicorn," brought \$16.50.

The total for the sale was \$754.

## AYNARD SALE TOTAL.

The second Aynard art sale held at the Hotel Drouot realized a total of \$42,520. A bronze group by Rodin of a nude child

holding Love in his arms, fetched \$1,400; a Louis XVI commode, \$980, and three Oriental tapestries, \$1,200, \$1,100 and \$820 respectively.

(Continued on page 10.)

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**PICTURE BOOK AND ART SALES.**

(Continued from page 9.)

**Walton Book Returning.**

A first edition of "The Compleat Angler," by Izaak Walton, sold for \$2,800 in a sale at Sotheby's, London, Dec. 10, of the collection of "a well-known American amateur," understood to be Robert J. Collier of N. Y., is now on its way back here. It was bought by Stevens & Brown of London for Mr. James F. Drake of 4 West 40 St., who recently obtained for \$900 a George Washington letter, also sold at Sotheby's. The book is a crown octavo, printed London, 1653, an unusually tall copy of the first edition, and presumed unique. It is ruled in red, and the name of "Francis Foster" has been supplied in Mss. on Page 5. The same edition was sold at Sotheby's, in 1903. It contains in Izaak Walton's own hand the name of Mr. F. Foster filled in on Page 3. "The Angler's Song," Page 216 and 217, has full margins, and Page 245 has also a wide blank margin outside the word "Love's," a very uncommon state, as these pages are frequently cut into.

The copy is the same as described by Mr. William Loring Andrews on Page 6 of his "Fysshynge with an Angle."

The price paid by Mr. Drake was the second highest of the sale, yet he obtained a bargain. This same copy was sold at Anderson's auction rooms on March 11, 1911, for \$3,500. A copy sold in London in 1909 for \$5,425 was supposed to be the tallest copy known, but Mr. Drake's prize is taller still.

He was also the underbidder for the highest priced item in Wednesday's sale, a copy of the extremely rare first collected edition of Francois Villon's poems. Quaritch got it for \$3,500. At the Robert Hoe sale it brought \$3,800.

**Fine Books Sold.**

Books from the libraries of the late Judge Alvin C. Brazee of Milwaukee, Francis M. Bacon of New York, I. Remsen Lane of Orange, N. J., and other sources, were sold by the Anderson Auction Company Wednesday.

A fine copy of the rare first edition of the complete Bible in Irish, thick quarto London, 1681, went to D. M. Thompson for \$26. Mr. Drake paid \$33 for William Loring Andrews' "Gossip About Book Collecting," printed on imperial Japan paper, and C. Gerhardt & Co. \$31 for the same printed on Holland paper. Charles Scribner's Sons obtained for \$37.50 Mr. Andrews' "New Amsterdam, New Orange, and New York." W. T. Hanson paid \$37.25 for Arthur T. Weise's "History of Albany," octavo, in binding by Stikeman, and extra illustrated.

**Dobell Sells Library.**

According to the Paris "Herald" Mr. Bertram Dobell, the London bookseller, has sold by cable to the Library of Congress, Washington, his unique collection of 1,500 privately printed books and pamphlets. The books are now being despatched to their permanent resting place.

The collection represents the labor of nearly forty years. The books are chiefly of the eighteenth and nineteenth centuries and deal with poetry, history, romance, genealogy, topography and hundreds of other subjects.

**Sotheby Book Sales.**

At Sotheby's Dec. 12 the "Memoirs of Vicomte de Barras," edited by G. Duruy, extended from four volumes octavo to fifteen volumes folio by the 1,700 portraits, a collection of Napoleonic interest, was bought for \$1,500.

"Proceedings at the Anniversary Festival of the Hague General Theatrical Fund," six volumes, 1851-63, with speeches of Thackeray, Dickens, and others as Chairmen, went for \$625.

"Oeuvres" of Rabelais, three volumes quarto, uncut, Amsterdam, 1741, frontispiece designed and engraved by Folkema, engraved titles by B. Picart, portrait of Rabelais engraved by Tanjé, &c., realized \$740.

A copy of the excessively rare Book of Common Prayer, London, 1550, brought \$850.

The rare first edition of William M. Thackeray's "Flora et Zephyr, Ballet Mythologique," published London, March 1, 1836, probably the finest copy ever offered for sale, realized \$1,025.

James J. Audubon's "Birds of America," seven volumes, 300 finely colored plates, printed for the author 1827-35, fine impressions and very large, was knocked down for \$1,000.

A copy of the second Folio Shakespeare, corrected and augmented throughout with certain differences in the setting up and printing from the ordinary copies as described by Pollard, went for \$1,000.

"Temple des Muses," folio, Amsterdam, 1749, with fine plates designed and engraved by Picart and other masters, sold for \$900.

"Oeuvres" of Jean Racine, three volumes folio, Paris, 1801-5, a large vellum copy with plates in proof state, realized \$740.

At a sale at Sotheby's Dec. 11 of illuminated and other Mss. and books, which realized a total of \$7,486, the first German translation of Milton's "Paradise Lost," printed in 1682, sold for \$200.

An early French Mss. "Heures a l'Usage d'Amiens," with 19 highly finished miniatures and 166 illuminated initials, brought \$520.

"The XIII Bukes of Eneados of the Famoso Poete Virgill," 1553, once owned by Horace Walpole fetched \$205.

Another French XV Cent. Mss. "Horace de Passione," with 15 large miniatures, brought \$510.

A Persian Mss. in verse and prose, with 62 illuminated vignette paintings, sold for \$255. Alken's "Symptoms of Being Amused" and other drawings, altogether 101 plates, all colored, fetched \$185.

**DOINGS OF THE DEALERS.**

M. Hassan Khan has recently arrived from Persia with a most exceptional assortment of rarely fine Faïences, Miniatures and Mss., and which can be seen at No. 63 E. 59 St.

Mr. C. H. E. Griffith, late of the firm of Cooper & Griffith, has recently become associated with Mr. C. J. Dearden, long established at 7 East 41 St. He will, with Mr. Dearden, devote himself to the acquisition of old chairs and tables of the best periods and of exceptional character, and the acquiring of examples of the 16th and 17th Centuries. Mr. Griffith will also retain his life long interest in the collecting of old English porcelain and potteries.

A very fine Italian embroidered 16th Century altar frontal, showing the Adoration of the Magi and other Biblical scenes is shown at the Kelekian

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(Continued from page 10.)

Galleries, 709 Fifth Ave. A wonderful lot of 16th Century Ispahan and Chinese rugs, and a choice collection of ancient Persian, Italian and Hispano-Moresque faïences, and a number of very fine specimens of French, Gothic, Egyptian and Ancient Greek sculptures are also shown.

## Old Fans at Bonaventure's.

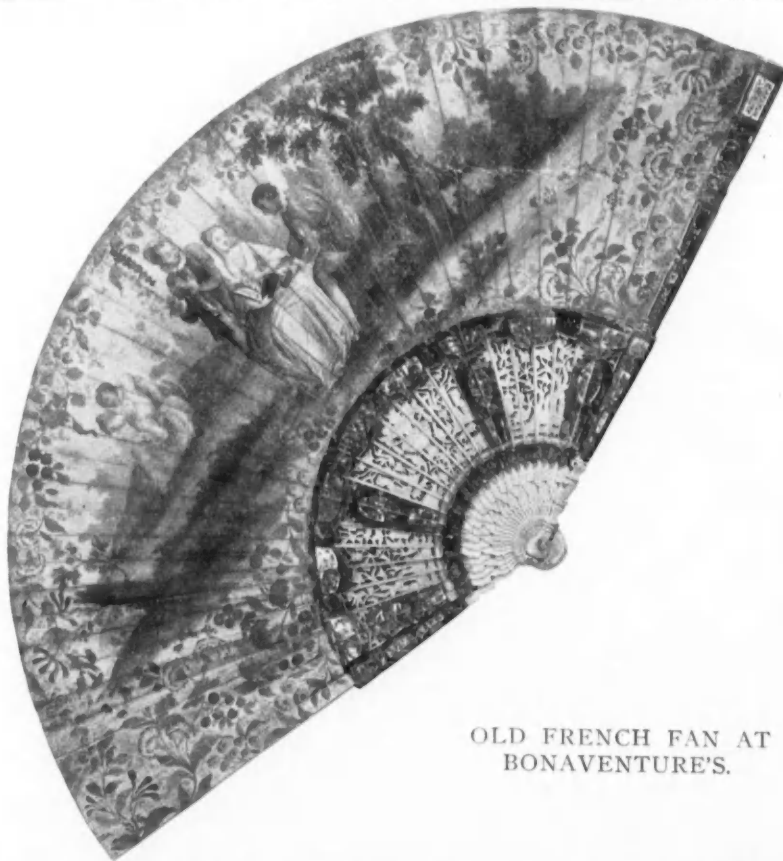
The thirty-six old French fans, of the Louis XIV to XVI periods are still on view in the Bonaventure Gallery, 701 Fifth

can advocates of the new theories of individual expression and impressionism, will continue through Dec. 31.

The exhibitors, headed by Arthur B. Davies, include Glackens, Prendergast, Pach, Kuhn, Schamberg, Speeler and Stella who all figured conspicuously in the New York Armory Show last season.

## ROCHESTER.

An exhibition of works by Albert Sterner and F. Dana Marsh, is now on at the Memorial Art Gallery. The Sterner exhibit comprises his characteristic lithographs, drawings, monotypes, pastels and oils, and

OLD FRENCH FAN AT  
BONAVENTURE'S.

avenue. They form a collection that belonged to the Marquis de Girardin and were purchased from that family intact. The mounts of these fans are in ivory or mother of pearl elaborately and intricately carved. One of the most charming of these specimens is a marriage fan of the date of Louis XV. The mother of pearl frame is carved and inlaid with gold figures of shepherds and shepherdesses. The whole of the mount is painted with a marriage party in a garden, with a table laid, musicians playing and the bride and bridegroom dancing a minuet in the foreground.

## ST. LOUIS.

An exhibition of oils by a group of Boston women was recently opened in the City Art Museum. Fifteen artists are represented, most of them being the wives of prominent artists and Boston business men.

A collection of paintings, etchings and sculpture by "The Ancients"—the alumni of the St. Louis School of Fine Arts—was opened yesterday at the Art Museum.

## PITTSBURG.

The exhibition of oils now on at the Carnegie Institute by the foremost Ameri-

can artists, has been frequently noticed in the ART NEWS, but his largest oil, "The Studio," is now shown for the first time.

Mr. Marsh's characteristic portrayals of the impressiveness of big buildings with their rarely fine color, have also been noticed, when shown in New York and other cities.

Mr. Sterner lectured on ancient and modern drawing in the Gallery's Lecture Room, Dec. 10-11.

## MINNEAPOLIS.

A Scandinavian section is planned for the Minneapolis Museum, and Scandinavians throughout the U. S. will be asked to support it.

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